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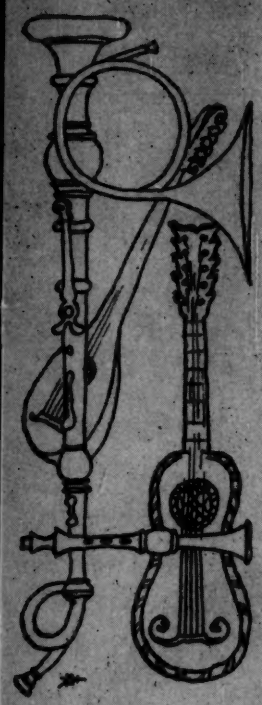
# MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC *PUBLISHED SINCE 1880*



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# Tulsa Opera, Inc.

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# MUSICAL COURIER

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October, 1957
Seventy-seventh Year

PHYLLIS CURTIN, *in the title role, in a scene from Carlisle Floyd's "Susannah."*

## ON THE COVER

# PHYLLIS CURTIN:

## SINGING ACTRESS OF THE FIRST RANK

By GID WALDROP

PHYLLIS CURTIN—young, beautiful, and with a matchless vocal technique—is that musical rarity, a singing actress of the very first rank. As an actress, she could move without qualms from the opera stage to the Broadway theater, and as a singer, she has become one of the finest artists of our times.

Miss Curtin is a lyric soprano whose versatility ranges easily from the intense dramatics of Salome, Cio Cio San, and Tosca to the subtle stylization of Countess Almaviva, to the high comedy of Mistress Ford and the low comedy of Rosalinda. Her program-making is among the most refreshing of all vocal recitalists of the day. Little wonder that New York's critics last season tossed their hats in the air as much for Miss Curtin's taste in program selection as for her performance, and that her recital was hailed as the "concert of the year."

Now at the height of her career, this soprano is an all-American product. Her study has been entirely in the U. S., and aside from triumphant tours of Latin America, Miss Curtin has limited her busy schedule until now to her own country. Surprisingly, it was not until Miss Curtin graduated from Wellesley College, where she majored in political science, that she began her formal voice studies. These led her through a summer at Tanglewood, featured roles with the New England Opera Company, and the start of her concert career.

In her four years as leading soprano of the New York City Opera, Miss Curtin has added lustre and excitement to each season. Typical of her virtuosity as singer and actress was Miss Curtin's debut at City Center: singing four women's roles in the lugubrious "The Trial." Later, she awoke the whole opera world to her prowess with an arresting and highly original performance of "Salome." Here was a concept of this taxing role that reflected the intelligence of a superb artist. Miss Curtin's "Salome" presented the awakening of a young girl to a strange love. Her singing, acting, and dancing held her audience spellbound until the final curtain gave them a chance to cheer. And cheer they did, joined by such critics as the late Olin Downes and even those of the national magazines. All remarked the notable purity of her singing, her rare musicianship, and the illusion that this fine actress wove into the opera. Rarely in our time has "Salome" been so well sung. Never in our time has it been acted with more fidelity to the Strauss concept.

Other triumphs followed for Miss Curtin. She gave New Yorkers their first glimpse of Cressida (in Walton's "Troilus and Cressida") and showed further versatility as the two Mistress Fords (Verdi's "Falstaff" and Nicolai's "Merry Wives of Windsor"). Again critics joined audiences in expressing their pleasure and astonishment at the fine comedy talents of Miss Curtin. In "Tales of Hoffman," Miss Curtin proved as poignant as Antonia as she was seductive as Giulietta. In "Cosi fan tutte," her Fiordiligi is a bravura demonstration of Mozartean style that removes this once and for all from the private preserves of European opera. Last year, Miss Curtin helped launch the NBC Opera's touring troupe with outstanding performances as the Countess in Mozart's "Marriage of Figaro" and the title role in "Madama Butterfly."

It is also typical of Miss Curtin that she should be instrumental in winning a hearing for a new American composer, Carlisle Floyd, whose opera "Susannah" highlighted last season at the N. Y. City Center. As Susannah, Miss Curtin gives one of her finest performances. The vocal difficulties of the music are forgotten in the power of her interpretation. Her fine acting transforms a high-spirited young mountain girl into a stony and bitter woman at war with a brutal world. It is one of the unforgettable experiences in opera theater today. This year, at City Center, Miss Curtin will be heard again in "Susannah" and also as Constanza in the revival of Mozart's "The Abduction from the Seraglio."

With youth, talent, beauty, a voice of shimmering quality, and the rare vocal technique that makes one unaware of technique, Phyllis Curtin is a name that ranks huge in music of our time. It will make an equally great impression on musical history.

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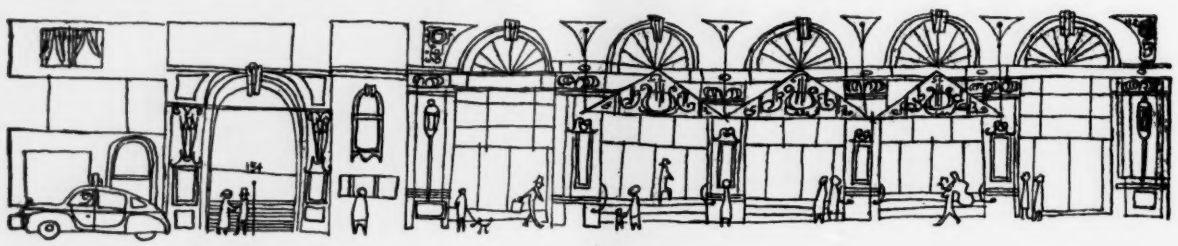
# ALONG 57th STREET



■ Today we are devastated! Sunday's concert of the Black Watch in Madison Square Garden calls for a new vocabulary of superlatives. And the "Garden," a new center for spectacle and sound, may move the focus from Lincoln Square and its environs, unless the City Fathers et al. progress at full speed. The **Black Watch Regimental Band** and ensemble, in three concerts, gave us a magnificent show, a marvel of precision in formation drilling, brave music, and braw personnel! Why is it, we wonder, that even across a five-to-ten generation absence from Scotland, the clan descendants burst into excited cheering at the swirl of the pipes and swing of the plaid? The SRO audiences sang, too, lifting hearts and voices unrehearsed and unrestrained in the ancient lays and marching songs. Thank you, Mr. Hurok. We feel we've been, pleasurably, through an emotional binge.

■ Well cross my palm with silver. One of the noted (is that the word?) gypsying-around-and-about columnists has this season reversed her original "reading" and now rates **La Callas** above all stars of the lyric stage. Though cancelling out in Edinburgh and San Francisco (Vienna, too?) on the plea of disability, unpredictable Maria is currently photographed in all news col'ms at the swankiest of socialite fetes—with our gypsy of course.

■ And so . . . opera. There's a quaint and infuriating notion prevalent in spots that we in the U.S.A. are or have been negligent of cultural arts until recent landings on our shores (in the year '45). How weird. Of course, we have been occupied for 300 years in developing and building a nation, establishing universities, and forming a good-will-to-man policy—world-wide in range if not world-wide appreciated.

But opera! Partout once read a book. Erudite, that's us. It told, with confirming detail, how the lads and lassies of Williamsburg, Charleston, and thereabouts wrote and played their ballad operas on stage from about 1738. Later, around the time Hopkinson was inscribing his songs to G. Washington and composing "My Days Have Been So Wondrous Free," Philadelphia was the scene of music dramas that enlisted the talents of personages such as Thomas Jefferson and a coterie of notables, something on the order of the Venetian composers in the 16th century and the inspired Florentine amateurs in the 17th century. In 18th-century New York, gifted officers of the British Army and their ladies graced the stage. We have not had the numerical array of opera organizations (frequently not so good) that has long ruled the European music world. Give us time. What's a few centuries against 2000 years or more? And as stated, we have been busy with many things.

But partout can recall the tales—how the small group of singers came from New Orleans, an opera center, via ship to NYC in 1802; how during the dour reconstruction years of the 19th century, people in burned-out towns began the local production of operetta and opera; we remember in 1936 a summer festival in a small town where in 110 degree weather 5000 tickets were purchased for a "Madama Butterfly" performance at $1.00 a head—depression dollars, too. We have heard of the Aborns, the Savage Opera, the Castle Garden, and the practice of prima donnas of the 19th century to go on tour with a personalized company (this is further back than we are)—the Garcias, the Albanis, the Pattis, and so on.

In our time, the San Carlo, the American Opera Company, the Charles Wagner Company, and others have carried the flame and have been greeted by enthusiastic, lucrative support. Someone should write a book! In tent, by caravan, in Chatauqua series, symphonic halls, high-school auditoriums, by myriad workshop and municipal groups, evidence indicates the popular appeal of this art form. During 150 years or more the best way to get a crowd (and some cash) has been to hire a hall, any hall, and hang out a sign—"Tonight! Grand Op'ry!"

■ My, we surely took a ride on our hobby horse. To return to the job (for which we hope some day to receive undue reward), supposedly a who-what-where report, we caught a fleeting glimpse of **Skitch (Lyle Cedric) Henderson** as he raced from his conducting session with the Louisville Symphony at French Lick, Ind. Henderson, known across the country as a TV and radio star on major musical productions, is actually a trained and gifted orchestral leader as he proved by the excellent press received during the past year. During the Indiana series the personable conductor was programmed between the concerts led by Richard Whitney and Izler Solomon—a tough spot, but he made it! Raves from the press and a smile on the Henderson countenance as he took off for European dates. (You-all out there may also know the ingenious Skitch as, we quote: "My name is Sydney Ferguson, I live in the Bronx and book flea circuses.") And he definitely is a presence in the classic field.

There is also a smile wide and handsome on the face of French Horn virtuoso **Joseph Eger,** who eloped with charming **Dixie Blackstone,** violinist with the Los Angeles Philharmonic. The young couple returned from a brief honeymoon Sept. 29 for a gala felicitation party in L. A. and will continue with la lune de miel in Europe. Eger is frequently in the news these days; his new album, aptly titled "Around the Horn," is selling the luminous sounds of the horn (Mozart—Gershwin, Haydn—Bernstein) to connoisseurs and/or collectors as well as to the laymen who just love resonant music.

■ **"Connie" Hope,** who brought publicity and artist-consciousness together in recent times, came home from Europe Sept. 3 and is back, we think, at 200 W. It must have been a change of pace and place to fly from the Riviera estate of the late Aga Khan, where she was the house guest of the Begum, to the canyon and the rackety rumble (noise we mean) of 57th. But welcome home, maybe you like us too, Connie. We read that you were an intent viewer at the Paris fashion shows. What do you really think? Are we going into sacks? How will your more robust vocalist clients look in these last days of Carnegie Hall concerts?

■ Most of the 57th Street roamers are slow getting back this season. But here we are all set, come Queen or commoner or reigning deity of the Euterpean realms; set with flags and greetings. Meanwhile, judging from the press, the terpsichoreans have come in from the hills and the airways and are making headlines (Arthur Murray to Sandra Devi). Over at the Metropolitan Opera House, England's Royal Ballet premiered Kenneth McMillan's "Solitaire" and John Cranko's "Prince of the Pagodas," to music by Britten. Shall we join the Dance? PARTOUT

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at Brooklyn Academy of Music

# nothing but

### National Institute for Music, Inc. Announces Chorus

The National Institute for Music, Inc., a new organization sponsored by the United States Brewers Foundation and dedicated to enriching America's cultural life through new musical activities, has announced its first project. Julius Bloom, executive director of the Institute, outlined the formation of a chorus designed as a national institution to make appearances in cities and on college campuses throughout the U.S., with performances in many communities not ordinarily included in the tours of other major concert attractions. The members of this chorus, which will be symphonic in scope, will be drawn from the nation's finest professional choristers and will be employed on a full-time basis.

The executive director of the new organization was until recently director of the Brooklyn Academy of Music, where he had served for 21 years. Impresario, author, and musicologist, Mr. Bloom is also executive secretary of the National Association of Concert Managers. Edward V. Lahey is president of the United States Brewers Foundation.

### Fine Arts Quartet on NBC-TV's "Today"

The Fine Arts Quartet, which will present a Beethoven-Bartok cycle at Carnegie Recital Hall on Oct. 7, 10, 14, and 17, will make its third appearance on Dave Garroway's NBC-TV show "Today" on Oct. 15. The Quartet's first appearance on the show in November 1955 resulted in such strong audience response that it was invited to appear again during the program's fifth anniversary week in January 1958. With its Oct. 15 engagement the Quartet is acknowledging the requests that followed that successful return.

The Fine Arts, which is under the management of Concert Associates, Inc., will tour throughout the U.S. following its New York series and will leave for an extended European tour in the spring.

### Fall 1958 Tour for Little Singers of Paris

The Little Singers of Paris (Petits Chanteurs à la Croix de Bois), last heard here from January to May 1957, will return to America in October 1958 for an extensive tour, of which the first 12 weeks are already assured. They have been on an around-the-world tour that began in the Far East in May, 1957 and during which their concerts in Japan were a real sensation. In Rome the Little Singers were honored by a half-hour private audience with the Pope. At the end of September they participated in the Congress of the world organizations of Little Singers in Bologna, Italy, at the special invitation of Cardinal Lercaro.

### MENC to Hear Berlioz' Requiem

At the invitation of the Music Educators National Conference, which will hold its biennial convention in Los Angeles next March, the combined adult choruses of the Los Angeles Bureau of Music will sing the "Grande Messe des Morts" by Berlioz in a concert for the delegates on March 28, 1958, in Shrine Auditorium.

Presentation of the Requiem will provide a specific example of the achievements of a city-wide community music project. A previous Bureau of Music Hollywood Bowl performance of the Requiem formed the city's official Memorial Day tribute. The conductor will again be Carlton Martin.

### John Browning with Barrett Management

John Browning, young American pianist, is now exclusively under the Herbert Barrett Management, Inc., according to the announcement of Herbert Barrett. Mr. Browning's first concert arranged by the Barrett Management, as soloist at the Hollywood Bowl, Aug. 27, in the Beethoven Piano Concerto No. 4, with William Steinberg conducting, received extraordinary reviews. Immediately after his Hollywood Bowl engagement John Browning returned to his Army camp.

### Premiere Performances

■ The American premiere of Israeli composer Robert Starer's new work, "Ballade for Violin and Orchestra," with Zvi Seitlin as soloist and the Symphony of the Air under Izler Solomon, will be the feature of a Carnegie Hall concert Oct. 15. The concert, under the auspices of the America-Israel Society, is dedicated to strengthening cultural relations and understanding between the U.S. and Israel, and the proceeds will be devoted to the work of the Society.

■ The 1957-58 season of Switzerland's Basler Kammerochester, under Dr. Paul Sacher, will include four world premieres: Ernst Krenek's "Chain, Circle, and Mirror," symphonic sketch (1956-57); Bohuslav Martinu's oratorio "The Gilgamesh Epic," for soloists, choir, and orchestra (1955); Béla Bartók's Violin Concerto No. 1 (1907-08); and the Swiss composer Walter Geiser's Concerto da Camera, for two violins, harpsichord, and string orches-

*At Mr. & Mrs. Luben Vichey's dinner party closing the 2nd Annual Conference of regional managers of Civic Concert Service, Inc., standing, l. to r.:* GEORGE W. FOWLER, MRS. EDITH LOWRY, THOMAS M. REILLY, JAMES F. BROWNING, MR. VICHEY, MARTHA M. SMITH, ROY J. WILLIAMS, HARLOWE F. DEAN, BENITA SHIELDS, JEAN CAMPBELL, ROBERT H. KUHLMAN. *Seated, l. to r.:* ERMA T. DAVIS, MADORA KEENE, DR. CHAS. REITELL, MRS. VICHEY, JANE R. MARKS, MRS. GEORGE E. BRANNON.

# the news

Grand Lee

tra (Op. 50—1957). The Krenek and Martinu works were written especially for Dr. Sacher.

■ During August two recent works by Donald Marsh were performed. His score for the ballet "The Careless Burghers," commissioned for the American Ballet Theatre and performed at the festival held at the Phoenix Theatre in May, was repeated by the company on tour in Washington, D. C., Aug. 7. The incidental music for the play "The Chairs," commissioned by Lucille Lortell for her try-out of the Ionesco play, received its first performance. There is almost fifteen minutes of music from which a suite will be made.

### Philharmonia Hungarica Makes U. S. Debut

CBS Radio's "World Music Festivals" presented The Philharmonia Hungarica, the world's newest symphony orchestra, composed of musicians who escaped from Budapest during the recent Hungarian uprising, for the first time in America on Sunday, Sept. 15.

The orchestra played excerpts from its Freedom Concert in Vienna, and the program included an interview by James Fassett with the orchestra's manager, Peter Scobady. The recorded concert was conducted by Zoltan Rozsnyai, former assistant conductor of the Budapest Philharmonic Orchestra. The Philharmonia Hungarica was organized from 80-odd musicians who had played in the three leading orchestras of Budapest.

### Connecticut Valley Festival Tribute to Founder

The 1958 (the eighth) season of the Connecticut Valley Music Festival summer concerts at Deep River, Conn., will be a special tribute to the late Ronald Murat, the Festival's founder and musical director who was killed in an auto collision July 14. In their announcement the Directors named Alfred Zega as director of the Festival for the 1958 season. Mr. Zega, a young concert baritone who has been Mr. Murat's assistant since the Festival's inception, was seriously injured in the fatal crash.

### National Artists Makes Appointments

Mary McGlone, well-known civic leader of Denver, Colo., has announced her acceptance of an appointment by Luben Vichey, president of National Artists Corporation and Civic Concert Service Inc., as special representative,

FABIEN SEVITZKY with MARY PICKFORD *aboard Italian Line* S.S. Augustus. *This fall Mr. Sevitzky will conduct concerts in Naples and Rome and in April* 1958 *will present the Italian premiere of Prokofieff's "The Duenna." In February* 1958 *he will conduct in Athens and then will spend* 6 *weeks in Yugoslavia conducting opera, orchestra, and oratorio.*

which became effective Sept. 1.

Mrs. Ruth St. George, who has served National Artists in its various departments for the past 14 years, has been appointed manager of the company's West Coast office, and Edward Steuart-Tavant has been appointed a representative of the West Coast territory.

### Music Information Kit Available

The Copyright Office of The Library of Congress has compiled a new music information kit covering copyrights, ideas and plans, dramatic-musical compositions, rights, etc. It is available to publishers on request.

### Shacklock at Bach Festival

Matthews-Birkin Associates has announced that British soprano Constance Shacklock has been engaged to appear as a special guest artist at the Bethlehem Bach Festival in May 1958.

### Artists Abroad

Violinist ISAAC STERN left Sept. 5 for three concerts in London, after which he will fly to Israel to appear as soloist at the dedication of the new Frederick R. Mann Auditorium in Tel-Aviv Oct. 2. He will perform in Israel until Nov. 1 when he will leave for Italy for a brief concert tour before returning to the U.S. . . . The MINNEAPOLIS SYMPHONY ORCHESTRA began a tour of the Near East, Middle East, and North Africa, as part of the President's Special International Program for Cultural Presentations, administered by ANTA, Sept. 7. After performances in Greece, Iraq, Iran, West Pakistan, India, Lebanon, Turkey, and Yugoslavia, they return to this country Oct. 9.

EILEEN FARRELL made her European concert debut Sept. 19 at the opening of the Kongresshalle in Berlin. From Berlin she went to London to record an album of operatic arias and one of songs and ballads for Electric & Musical Industries, which will be released in the U.S. by Angel. . . . THOMAS SCHIPPERS, who conducts the Philharmonia Orchestra in Miss Farrell's opera album, also recorded an album with the Scarlatti Orchestra of Naples and two additional albums with the Philharmonia for Angel, while abroad.

Pianist GYORGY SANDOR'S European tour in Jan.-Feb., 1958, includes reengagements in all cities visited during his successful 1957 tour, with appearances in London, Paris, Vienna, Liége, Antwerp, Luxembourg, and an extensive tour of Spain. . . . Among NELL RANKIN'S fall performances are: Carmen at the Caracas Festival, Ulrica in Monterey, Amneris in Philadelphia, and in Mexico City appearances in "Aida," "Il Trovatore," and "Ballo in Maschera." On Oct. 31 she sings her first Adalgisa in "Norma" with Anita Cerquetti in the title role (Philadelphia). In November she will begin a six-week European tour with engagements in West Berlin, The Hague, Paris, Milan, Madrid, Lisbon, and Barcelona.

In the wake of exceptional European successes in Russia, Berlin, and Vienna, GLENN GOULD has been engaged to play at the Salzburg and Lucerne Music Festivals next summer. He has also received invitations for a tour of Germany, including a return engagement with the Berlin Philharmonic, as well as appearances in most other European countries. This means that Glenn Gould will not be available in North America until January 1959. His Columbia recording, with Leonard Bernstein conducting,

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of the Bach Concerto in D minor and the Beethoven Concerto in B-flat major will be available in late October. In preparation is a recording of the Bach Partitas Nos. 5 and 6.

Highlights of RENATA TEBALDI'S summer appearances were a performance of "La Bohéme" with tenor Poggi at Verona's Roman Arena and a concert, with Rudolphe Kempe conducting, at the Church of San Zeno in Verona. Mme. Tebaldi will appear in "Otello" with Mario Del Monaco during the Chicago Lyric Opera season. . . . Accepting an invitation seldom extended to non-Italians, LASZLO HALASZ will conduct a symphony concert over RIAS, Italian radio network, from Rome on Dec. 28. The all-Russian program will include works of Tchaikovsky, Shostakovich, and Prokofieff.

### West German Choir Tours U. S. Colleges

From Oct. 3 to Nov. 4, 1957, the choir of the University of Munster, Germany, will tour American colleges and universities from New England as far west as Chicago, establishing personal contact with American students and presenting free concerts to the general public.

The West German Republic is sponsoring the Choir's round trip by plane to the U.S., and Volkswagen of America is providing transportation in the U.S. Hospitality arrangements are being provided by the high schools, colleges, universities, private homes, and local chapters of the National Federation of Music Clubs along the tour route. The Music Committee of the People-to-People Program of the U.S. has assisted in arranging and coordinating many facets of the tour.

### Oratorio Society Auditioning

The Oratorio Society of New York announces that auditions for choral membership for the 1957-58 season are now being held by William Strickland, its conductor and musical director.

Requests for applications to audition may be obtained by writing to Mr. Glenn Styres, Oratorio Society of New York, 113 West 57th Street, or by telephoning him at the Society's office, CIrcle 7-4199.

### Israel Dedicates Auditorium

On Oct. 2 a gala Dedication Concert will celebrate the opening of the Frederic R. Mann Auditorium, a music center which is the first unit in a projected vast Cultural Center in Tel-Aviv. Mrs. J. Maurice Grey has been named as the American chairman of the event.

The concert will pay tribute not only to Israel's cultural progress but also to Frederic R. Mann, chairman of the Board of the Foundation, and a prominent American business man. Mr. Mann's efforts were largely responsible for raising the funds necessary to build the $2,000,000 structure that will house the Philharmonic Orchestra.

At this concert four of the world's greatest musicians will perform together, in a unique demonstration of their regard for Israel's vital musical life. The joint efforts of Leonard Bernstein, conductor and pianist, Artur Rubinstein, pianist, Gregor Piatigorsky, cellist, and Isaac Stern, violinist, will make this dedication concert a worthy celebration.

## OBITUARIES

**Gordon A. Sutherland,** 51, professor of music at University of Michigan, wrote for music journals, contributed to *The New Oxford History of Music,* received Harvard's Bowdoin Prize for essay "The Schweitzerian Heresy"; died Aug. 11, Ann Arbor, Mich.

**Eleanor Fromm Dolberg,** 57, former radio singer, wife of Glenn R. Dolberg, vice-president in charge of station relations for Broadcast Music Inc.; died Aug. 13, New York.

**Joseph Cavadore,** 65, sang with Metropolitan and Chicago Opera Companies, husband of opera singer Hazel Sanborn; died Aug. 14, Venice, Italy.

**Helen Mansfield,** 97, prominent music patron, founder of music school settlements, for nine years president of the Third Street Settlement, established the MacDowell Association of New York; died Aug. 15, New York.

**Edward J. Dent,** 81, British musicologist, noted for English translations of opera libretti, works on 17th- and 18th-century music, professor of music at Cambridge University and lectured at Harvard and Oxford Universities, credited with making Chamber Music Festival at Salzburg (1922) into an annual event; died Aug. 22, London, England.

**Giovanni Imparato,** 66, violist for 35 years with the New York Philharmonic-Symphony; died Aug. 25, Boston, Mass.

**Erik Tuxen,** 55, chief conductor of Danish State Radio Symphony Orchestra since 1936, toured U.S. with Symphony in 1952; died Aug. 28, Copenhagen, Denmark.

**Dennis Brain,** 36, French horn virtuoso, third generation and fifth player in family of horn virtuosi, soloist and principal horn player with the Philharmonia (London) Orchestra for more than 10 years; recorded principal works for the horn, some specially written for him; killed in auto accident, Sept. 1, Hertfordshire, England.

**Jean Sibelius,** 91, world-renowned Finnish composer—7 symphonies, 13 symphonic sagas (including the famous "Finlandia"), works for piano and strings—whose last published works appeared in 1929. Deeply critical, Sibelius destroyed a considerable amount of composition that he considered unworthy, but it is believed he had done some major composition (perhaps an eighth symphony) since 1929 which may now come to light. He died of a brain hemorhage Sept. 20 at Helsinki.

# IGOR MARKEVITCH

## *"Man of Fire and Ice"*

By MARY CRAIG

IGOR MARKEVITCH, called by Béla Bartók "the most remarkable musician of our time," came to New York City to conduct the Symphony of the Air without any advance fanfare. The tumult and shouts of approval and the superlative reviews were the spontaneous results of his first Carnegie Hall concert. "A man of fire and ice," wrote one critic. And on podium and in interview this combination is evident: an incandescent musical passion with an intellect penetrative, icily remote, detached from emotion, both tempered by a very human communication and superb wit.

His numerous European and Near East engagements, the demand for the Markevitch recordings ("phono-genic," they are called), the two years of success in this country, initiated by his American debut in 1955 with the Boston Symphony Orchestra, have established the conductor in current music as a personage of international stature. It is impossible to list all the important conductorial assignments that began with the Concertgebouw Orchestra of Amsterdam when Igor Markevitch was barely 18 years of age. There were engagements with the Festival Maggio Musicale of Florence; the major orchestras of Europe; opera in Vienna, London, Naples; festivals at Salzburg, Paris, Berlin, Lucerne; four awards of the "Grand Prix du Disque" in Paris.

When he was head of the orchestral department of the Mozarteum in Salzburg, his conducting classes drew aspiring students from the far corners of the earth; and his own tours have carried him from Europe to Israel and the Mid-East, to South America, and, at last, to this northern hemisphere where he has speedily become a box office star and what he terms "a commuter." He has led the great orchestras of our country from coast-to-coast and is now musical supervisor of the Havana Philharmonia and the Montreal Symphony Orchestra and permanent conductor of the Lamoureux Orchestra of Paris, plus side engagements with the Philadelphia Orchestra and the Symphony of the Air.

In our first talk with Markevitch he indicated an especial love for the ideal combination of the human voice "the origin of music with the evolved instrumental tonal-texture," so we requested an appointment to talk opera. We hadn't done too well at the earlier press conference. At that time we experienced the fire and ice temperament intimated by a discerning reviewer. Then, Markevitch, perched on the edge of a coffee-table, stabbed with fast moving phrases and evocative deductions building up tension (and digital cramp as we scrambled with a pen and note pad). To ease the pace, we ineptly broke in on the discourse to inquire about photographs. "What," demanded Markevitch, severely, "has the way I look got to do with what I say?" And the ice-wall formed a barrier that sent us shivering into the cold spring wind off the East River.

The second session came on a day of blistering 100 degree heat. Markevitch had conducted the Ninth Symphony at the Empire State Festival in Ellenville the previous night. (He had three *honor* engagements this summer: to open the Lewisohn Stadium Concerts with the New York Philharmonic, Ravinia Park, Chicago, and Ellenville, N. Y.) Pleased with the performance and soloists, he had motored down in the early A.M. (those Ellenville after-concert parties frequently run till dawn), and the N. Y. canyons were simmering and broiling. "I don't know why you want to see me," Markevitch said a bit plaintively. "I have told you all I have to say."

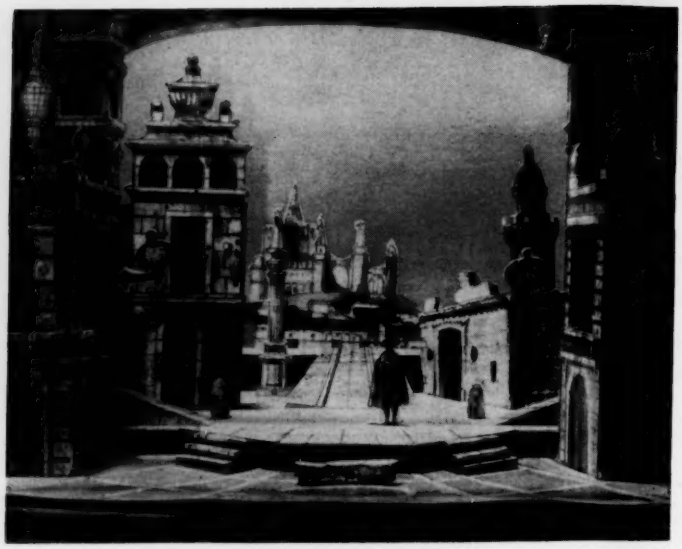
But really, he hadn't. *Opera* was the keyword releasing a spate of ideas and experiences. "After the war I picked up the baton for opera at the Maggio," he told us. "I had always had an interest in stage, the ballet, and lyric drama." He had written his earliest compositions for dance under the stimulus of the balletic genius Serge Diaghileff. "I went for two years to Covent Garden," Markevitch continued, "because I wanted to master the English approach and preparation, which is so different from the Italian, where one has three to four performances of, say, a "Traviata" with the one cast and then—finished; different from Vienna, where one works with a permanent cast (the same people) over the years; in England there are new faces, imports, and a flexible schedule. I do like La Scala, though," he admitted. "Somehow I always come away refreshed. Bayreuth is, of course, a unique example of individuality. There one has 60 to 100 people on stage—acrobatic dancers, chorus, leads—a stiff, stately, crowded scene set to the extremely romantic Wagner music, it is the epitome of Old German ideology. I have observed the Wieland Wagner direction with interest. This direction may be a reaction against the directives of the 19th century. Choice is a personal matter. Though I admit I could cheerfully forego the zoological rehearsals—'Tannhäuser,' for instance, with hunting dogs, the swine (*note:* 4-footed!), the sheep (also), and other beasts of historic lengend, an ancient tapestry hung in modern decor."

When asked which opera he would choose over all he said, "I'd *love* to do "Eugene Onegin" in Russian, with all the Pushkin atmosphere and the Byron connotations. I could not bypass the Mozart and Verdi scores, those transcendant patterns of lyricism and drama. I have enjoyed "The Love for Three Oranges" in Vienna, "Don Giovanni" in Israel, the Grinca "Life for the Czar" in Paris.

"What would I like best? To do a real fine performance of 'Carmen' with, as was offered to me, stage direction and decor by my friend Salvador Dali."

One of his pleasant assignments this summer took him to Mexico where at the invitation of the Ministry of Fine Arts he taught a Pan-American Semester for conductors and led the National Symphony Orchestra. Thence he flew to New York and to Paris to complete his immediate stint of opera and festivals and to host a spectacular party for his former teacher, Nadia Boulanger, on her 70th birthday Sept. 18. The brilliant assemblage of guests was greeted by fireworks and elaborate entertainment, including a cantata by Poulenc especially written for this occasion, at the conductor's villa in Switzerland, "L'Aiglerie," which he designed and built. He asserts, "You may criticize my music but not my architecture." Who would dare!

# THE SEASON'S



*A rendering of the* METROPOLITAN OPERA'S *production of "Don Giovanni," Act I, Scenes 2 and 3.*

## THE METROPOLITAN OPERA

THE Metropolitan Opera Association has announced "Eugene Onegin," the melifluous score by Tchaikovsky, for the Oct. 28 opening performance of the 1957-58 season. Based on the Pushkin work, but with an English libretto, the romantic lyric-drama will be conducted by Dimitri Mitropoulos and sung by an all-American cast. George London, in the title role, Lucine Amara, a rapidly rising singing-star, Rosalind Elias, Richard Tucker, and Georgio Tozzi, another young artist who has leaped into celebrity, will be heard by the first-nighters. The unique period costumes and sets are by Rolf Gerard, and Peter Brooks is the stage director.

More than 37 years have elapsed since the March 1920 New York premiere of "Eugene Onegin." Dedicated loyalists may still remain who recall the Italianate first performance and who will, inevitably, make comparisons between the young Americans dominating the new cost, and the unforgotten Muzio-Martinelli-De Luca team in the original Met production. Of these Martinelli survives to reap an ovation from youthful ticket-buyers and their elders whenever a glimpse is caught of the snow-crested tenor walking briskly along the aisles.

The Metropolitan Opera has come a long way since its founding in 1883. Wars, internecine conflicts, depressions, changes in the "star" system, styles of composition, and staging have failed to dim its luster or to alter its position as one of the truly great opera organizations of the world. In the swing of musical events, the Metropolitan appears to have come full circle to the point of its beginning, when internationally known artists, magnificent in color and sound shone across the footlights into the beautiful auditorium. This is possibly the penultimate year of the House as we know it. In another couple of seasons the physical plant may be forever gone. It is outmoded and inadequate, and every attempt at modernization has damaged somewhat the authentic richness of the late-Victorian era. We can hope that a new house will not lose, for the children of today, all the gold (or tinsel) of an historic period, for which the angled modern is no satisfactory successor.

However dated the ediface, there has been since the 1883 "Faust" premiere, a surging and demonstrative effort to keep abreast—and ahead—of all that is new in lyric-drama, to preserve the integrity of the elder scores (with a few experimental exceptions), and to give the best possible presentations to the new.

Rudolf Bing has been especially adept at planning schedules to entice large audiences, to foster artists and composers, to ease box office anxiety, to balance the weighty roster and the cast requirements for particular performances.

We have applauded a new set for "Aida" (claustrophobic but colorful), a sombre, Goya-like "Don Carlos," a debatable 19th-century "Faust" (with the devil in a top hat), and "The Magic Flute," "Rigoletto," "Bohème," "Carmen," in new decor; also an "Arabella," "La Perichole," "Die Fledermaus," "Cosi fan tutte," "Ernani," and others, frankly and, for the most part, gracefully redone. I cannot enumerate the entire catalogue.

This season Mr. Bing promises a series of wonders and rewards, with a redesigned "Don Giovanni" (not musically), conducted by Dr. Karl Boehm, staged by Giorgio Strehler, with scenery and costumes by Eugene Berman. (There seems to be a slight contradiction in news releases. Dr. Herbert Graf, ostensibly on a year's leave for research and writing, is announced to return for the "Don Giovanni" staging.)

A sold-out house will welcome the world premiere of Samuel Barber's "Vanessa" early in January 1958. The libretto is by Gian-Carlo Menotti, who has scored (no pun) in his own operas and who will act as stage director. Dimitri Mitropoulos is conducting, and named for the lead roles are Yugoslavian soprano Sena Jurinac, creating the part of Vanessa, and Nicolai Gedda, who will sing Anatol. Rosalind Elias, Regina Resnik, and Giorgio Tozzi are also singing important roles. Scenery and costumes by Cecil Beaton add to the allure, making this musical "first" a must for all opera lovers.

Come February, an authentic Japanese production of "Madama Butterfly" will be directed by Yoshio Aoyama. Scenery and costumes by Motohiro Nagasaka make this the first redesign of the Puccini work in 34 years. (Wonder if ever-lovely Geraldine Farrar will be present? How we wept over the plaintive geisha!) A new Butterfly will climb the Nagasaka bridge and voice her dulcet joys and woes. Antonietta Stella will sing Cio Cio San under the baton of Mitropoulos.

The list of newcomers to the 39th Street stage includes soprano Inge Borkh, famous for opera and festival appearance in Europe (her American debut in 1953 in "Elektra" with the San Francisco Opera was followed by country-wide engagements bypassing New York City until the current season); Flaviano Labo, Italian tenor; Mario Zanasi, Italian baritone; William Wildermann, German-born, American-trained favorite of the City Center stage and major houses here and abroad.

Sopranos Eleanor Steber and Victoria de los Angeles, absent last season, return to the fold as does prima ballerina Alicia Markova, to be starred in the revival of Gluck's "Orfeo ed Euridice" (Dec. 1957). Max Rudolf will conduct the Herbert Graf production of this classic masterwork. Rise Stevens and Hilde Gueden will sing the title roles. Zachary Solov is the choreographer.

Since the current roster of the Metropolitan shows little change in per-

# OPERA FORECAST

*Act II, Scene 2 of the* NEW YORK CITY OPERA'S *production of Puccini's "Turandot."*

sonnel (although there is to be a later announcement), we omit the complete recapitulation of familiar names and will, in lieu, append the schedule of productions.

Last heard in 1954-55: Rossini's "Il Barbiere di Seviglia," in Italian; Gluck's "Orfeo ed Euridice," in Italian; Verdi's "Otello," in Italian; Strauss' "Salome," in German (together with "Gianni Schicchi"); Wagner's "Tristan und Isolde," in German.

Last heard in 1955-56: Giordano's "Andrea Chenier," in Italian; Verdi's "La Forza del Destino," in Italian; Gounod's "Faust," in French; Saint-Saens' "Samson et Dalila," in French; Strauss' "Der Rosenkavalier," in German.

Operas (11) to be retained in the repertory from the 1956-57 season are: "Aida," "La Bohème," "Lucia di Lammermoor," "Madama Butterfly," "Le Nozze di Figaro," "Tosca," "La Traviata," "Carmen," "Parsifal," "Die Walküre,' and "La Perichole."

## NEW YORK CITY OPERA

NEW YORK has reason to speak with enthusiastic pride of its own New York City Opera, now in its 14th consecutive year. Each successive season emphasizes the splendid spirit, the vision, the talent-perceptiveness of this young and enterprising organization.

Julius Rudel, the general director, has continued and extended the "open door" policy of this lyric theater. Opportunities for qualified, gifted singers are limited only by the exigencies of time (the season) and the inevitable budget, and ingenious, well-considered financial projects are in operation. A new ticket policy has been established, with seats available at subscription rates on a flexible basis; student rates in cooperation with the Board of Education; special out-of-town group attendance. An advisory committee includes music celebrities, theater personages, socialites, city and national officials, and goodwill envoys from music schools, private teachers, and the wide-ranging association membership.

With friendliness and interest evidenced on all sides, the New York City Opera opens Oct. 9 with "Turandot." (I believe the first full performance of this glowing score was presented at City Center. Other novelties heard in the past few seasons were "Cenerentola," "The Golden Slipper," "The Merry Wives of Windsor" (Nicolai), "The Tempest," "Troubled Island," and last year's sensation, Carlisle Floyd's "Susannah."

Highlighting the 1957 fall season are new works and revivals astutely used with the familiar, beloved works of the classic and romantic composers. In bowing to the contemporary, Mr. Rudel and his excellent staff have not forgotten that the layman loves a recognizable melody and responds to the gorgeous orchestra - cum voice textures of standard operas with traditional colorful spectacle. The contemporary works with their severe, exacting lines and visual economy are presented skillfully without any loss of respect for the elder, perhaps more alluring, forms. The over-all *plan* is well designed. Public response will give the answer.

In a brief run-through of the schedule we note De Falla's "La Vida Breve" and "El Amor Brujo" (in Spanish), with Jose Iturbi in his U. S. debut as opera conductor, Jean Dalrymple, as stage director, Carola Goya and Matteo as choreographers; Verdi's "Macbeth" (in Italian), with conductor Arturo Basile, Margaret Webster, stage director, and Robert Joffrey, choreographer; the "Merry Widow," with conductor Franz Allers (momentarily off duty from Broadway's "My Fair Lady"), Glenn Jordan for stage, Joffrey for choreography; "The Abduction from the Seraglio," Mozart (in English), with Peter Hermann Adler in his City Center conducting debut and Michael Pollock as stage director. "Susannah," "Die Fledermaus," "La Traviata," "Carmen," "Faust," "Madama Butterfly," and "La Bohème" in their original languages complete the list of attractions.

In addition to maestros of the baton listed above, Theodore Bloomfield of the Portland Oregon Symphony will make his N.Y.C. operatic bow as conductor for "Carmen," and Julius Rudel will take over the podium for the opening night "Turandot," "Susannah," and "Faust." On the production staff are Vienna-born Gino Smart, the newly appointed chorusmaster, scenic and costume designers Andreas Nomikos, George Jenkins, Robert Fletcher, and Michael Arshansky (masks). Carlton Gould and Vladimir Rosing complete the list of stage directors.

Twenty artists will make their New York City Opera debuts between Oct. 9 and Nov. 10, 17 Americans, one Italian tenor, one Spanish soprano, and an internationally known bass-baritone. The complete and sparkling roster follows. In debut, sopranos: Elizabeth Carron, Phyllis Frank, Irene Jordan, Graziella Polacco, Consuelo Rubio, Mathilde Sarrand; mezzo-sopranos: Mary Hensley and Jean Sanders; tenors: John Alexander, Loren Driscoll, Giuseppe Gismondo, Paul Huddleston, William Lewis, David Williams; baritones: Arthur Budney, William Chapman, Chester Ludgin, Hernan Pelayo; bass, Herbert Beattie and bass-baritone Aureliano Neagu.

Returning to the company after absences of one or more seasons are sopranos: Peggy Bonini, Ellen Faull, Virginia Haskins, Brenda Lewis, Eva Likova, Dolores Mari; tenors: David Lloyd, Giovanni Millo, Robert Rounseville; baritones: Louis Quilico, John Reardon.

Re-engaged by the company following appearances last season are sopranos: Adele Addison, Olivia Bonelli, Beverly Bower, Phyllis Curtin, Jacque-

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*A scene from the first New York performance of Della Joio's one-act opera, "The Ruby," given by the Manhattan School of Music, May, 1957*

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If any readers have not made contact with the alert and brilliant New York City Opera, run, do not walk to the nearest box office or, better, mail in your order for tickets. We view the prospects with an unjaundiced and expectant eye and confidently promise not only more than your money's worth but a thrilling experience. For specific dates and costs check your local paper.

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have caused even the usually cautious Boston critics to wax lyrical, at least one, and possibly more, news-provoking events may safely be assumed in the cards.

Insofar as opera on the grand scale is concerned, there will be the usual one-week visit of the Metropolitan Opera, that is, there will be if it can be housed. A famous Boston landmark is no more. The Boston Opera House has been condemned as unsafe, and no shows may be given there. Another memento of the gilt and plush era is rubbed out, and if the Hub is to have grand opera it will have to be housed in a movie palace.

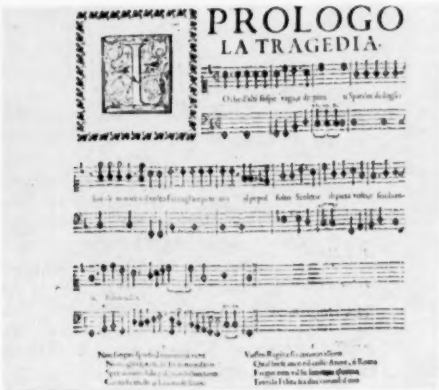
The Opera House closing has also affected the planned visit of the New York City Opera, which had

and "Pagliacci," "Andrea Chenier," "La Gioconda," with Farrell in her first performance, "The Marriage of Figaro," "Adriana Lecouvreur," "The Masked Ball," with Cerquetti, "Tosca," "Don Carlo," with Christoff," and "Lucia di Lammermoor."

DOSHA DOWDY and RENÉ DEVRIES

## WASHINGTON

■ The Opera Society of Washington is confidently anticipating its second season. Founded less than a year ago by a small group of civic-minded music lovers, the organization has been astonishingly successful in attracting the public interest and financial support that are so indispensable to the cause of opera.

The Society already has two solid

*Right,* MR. STANLEY PARGELLIS, *librarian of the Newberry Library, with the library's copy of Jacopo Peri's "Euridyce," printed in Florence in* 1600, *the earliest opera extant. The photograph on the left, showing part of the first page of the score, was on display in Chicago Sept.* 22-29, 1957, *Opera Week in Chicago.*

## BOSTON

■ Perhaps the big news from Boston is that Boris Goldovsky's New England Opera Theater will not present any opera this year. Instead the maestro and members of his staff will be engaged in a Leadership Training Program for professional producers and conductors, and will also experiment with new types of aluminum and fiberglass scenery, low in cost, easy to transport, and relatively indestructible.

With the NEOT thus temporarily out of the picture, the Hub's spotlight will fall on Sarah Caldwell, long-time associate of Goldovsky and director of the live and alert opera department of Boston University's School of Fine and Applied Arts. This is the group that gave the first American performance of Hindemith's "Mathis der Maler," the first composer-conducted performance of Stravinsky's "The Rake's Progress," and featured such avant-garde composers as Blacher and Klaus George Roy.

This year's schedule includes two major works, a major television series in conjunction with New England's educational WGBH-TV, and a series of one-acters and workshop productions from contemporary sources but including also such standards as "Don Giovanni," "Manon," "Tosca," and the somewhat less standard "Pelleas." Since the B.U. productions

to be postponed and which, quite possibly, may be cancelled altogether.

So, as things are in operatic Boston this year, thank the stars for Sarah Caldwell! JULES WOLFFERS

## CHICAGO

■ The gala opening of the Lyric Opera of Chicago's 5th season on Oct. 11, with Verdi's "Otello," starring Tebaldi, Del Monaco, and Gobbi, with Tulio Serafin in the pit, sets off a spectacular season, which has been expanded to seven weeks. The brilliant forecast lists twenty-nine performances of fourteen operas, eight of them new to Lyric's repertoire. Casts of "Golden Age" caliber include such new comers as Boris Christoff and Eileen Farrell, as well as an array of returning artists. Another newcomer, who may be this year's "Lyric surprise" (as was Anita Cerquetti, two seasons ago), is the young American soprano Anna Moffo, who has been signed for four operas. Another new figure of particular interest is Gianandrea Gavazzeni, principal conductor of La Scala, Milan, who will make his American debut directing "La Bohème" Oct. 16, and will return after other Lyric performances for the opening of the La Scala season.

The complete schedule of the Lyric Opera includes "Otello," "La Bohème," with Moffa making her debut, "Mignon," "Manon Lescaut," "Cavalleria"

successes to its credit, Mozart's "Abduction from the Seraglio" and a Menotti twin bill consisting of "The Old Maid and the Thief" and "The Unicorn, the Gorgon and the Manticore." Paul Callaway conducted.

The musical approach of The Opera Society of Washington differs somewhat from that of the average opera group. Because there is regularly available no auditorium suitable for the presentation of the standard operatic repertoire, the Washington company is confined to works that do not require large chorus or orchestra. This restriction eliminates virtually all of the "chestnuts" that are the bread and butter of most companies and leaves the Washington group free to concentrate on works that are not so well known or widely performed, but are nonetheless of high artistic worth. Next season, for example, the Society has scheduled "Fidelio," "Ariadne auf Naxos," and "Così fan tutte." So far as can be determined, the first two will be Washington premieres.

Among the singers are Lois Marshall, Sylvia Stahlman, Mija Novich, Nadja Witkowska, Mary McMurray, Donald Gramm, David Lloyd, Jan Rubes, Lee Cass, Robert Rue, John McCollum, John Reardon, and Frank Poretta. James Waring will stage and direct "Fidelio." Paul Callaway will conduct all three operas.

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## SAN FRANCISCO

■ At this writing San Franciscans are awaiting with more than their customary excitement the opening of the forthcoming thirty-fifth season of opera. The season is a notable one, including an American premiere and the American debuts of some artists as well as the first San Francisco appearances of others. Our next report will contain reviews of these important events, several of which will be history when this forecast is published.

At the first performance on Sept. 17, Bologna-born Molinari-Prandelli will make his American debut conducting Puccini's "Turandot." "La Traviata" (Sept. 19) will be distinguished by the American debut of Italian tenor, Gianni Raimondi, and by baritone Robert Merrill's first appearance with the company. The title role will be sung by Lea Gencer, young Turkish soprano who sang last season's Francesca da Rimini.

September 20 will be a gala night, with the first American performance of Poulenc's "The Carmelites," with both stage direction and settings in the hands of Harry Horner. The young American soprano Leontyne Price will be making her American operatic debut in this performance. One cannot help questioning the advisability of a first presentation of a Poulenc opera in English translation, knowing how this composer shapes his music to every nuance of his libretto.

A revival of Verdi's "A Masked Ball" will introduce soprano Antonietta Stella to San Francisco on Sept. 24. The first of three "Lucias" will be performed on Sept. 27, when baritone Umberto Borghi will make his American debut. Soprano Maria Meneghini-Callas was to have made her San Francisco debut in this opera, but among the many rumors that were circulating about this artist the one that she would cancel her performance has proved true.

On Oct. 1 Rita Streich will make her American debut in Strauss' "Der Rosenkavalier," appearing later (Oct. 8) in his "Ariadne Auf Naxos" (San Francisco premiere of this work, stage settings and lighting by George Jenkins) and "Cosi fan Tutte" (Oct. 22), in which Nan Merriman will sing for the first time with the company.

A single performance of "Madama Butterfly" on Oct. 10 will honor the perennially popular Licia Albanese, and "Tosca" on Oct. 15, starring Dorothy Kirsten, will commemorate the opening of the San Francisco Opera House twenty-five years ago, on which occasion the incomparable Muzio was the protagonist.

"Macbeth" on Oct. 11 brings Giuseppe Taddei, the eminent Italian baritone, to make his American debut in the title role.

Among prominent artists returning to the company this season are Leonie Rysanek, Schwarzkopf, Blanche Thebom, Claramae Turner, Otto Edelmann, Richard Lewis, and Jan Peerce.

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## DALLAS

■ The formation of the Dallas Civic Opera Company during the past few months is undoubtedly one of the most significant developments in the operatic history of the city. Under the guidance of Lawrence V. Kelly, general manager, the project gets under way on Nov. 21. On that date the new company will present a special concert by Maria Callas, and on the following evening (Nov. 22) it will mount its first production, "L'Italiana in Algeri," which will be repeated on Nov. 24.

The cast that has been engaged for the Rossini opera could hardly be improved upon. Giulietta Simionato, who many consider the definitive Isabella of the generation, heads the roster. Nicola Monti will make his American debut as Lindoro, and Giuseppe Taddei, the Taddeo, will be making only his second appearance in America. Other artists engaged for the Civic Opera's first production are Katherine Hilgenberg, Umberto Borghi, and Paolo Montarsolo.

Nicola Rescigno, who has worked with the Lyric Theatre of Chicago, the San Francisco Opera Company, and the Chicago Opera Company, has been engaged as musical director, with Alberto Masiello and Marcel Frank as his assistants. The duties of both stage director and technical director will be discharged by Franco Zeffirelli, and Peter Wolf will create the sets.

Approximately two weeks has been added to the season of the Dallas Symphony to enable it to supply the new opera company with instrumentalists. The entire "L'Italiana" cast and staff is under option for a November, 1958 season of fourteen projected performances.

A fund-raising campaign, supervised by the president of the Dallas Civic Opera, real estate executive Henry S. Miller, Jr., achieved the rather modest budget estimate of $50,000 with no apparent difficulty.

■ Samuel Adler, for the past several seasons musical director of the Dallas Lyric Theatre, has severed relations with that group to form and head the Dallas Chamber Opera. The 1957-58 (Nov.-June) repertoire of the new organization, a touring company, consists of "Cosi fan tutte" and Menotti's "The Telephone," "The Medium," and "Amahl and the Night Visitors." Nine principals will be in the road company. The Chamber Opera plans to add three new works to its repertoire and to attain a maximum of some 30 to 40 engagements each season.

■ So far the Community Opera Guild and the Dallas Lyric Theatre have made no announcements concerning their respective 1957-58 seasons in Dallas, nor has the Metropolitan Opera.

DR. JACK FREDERICK KILPATRICK

## MONTREAL

■ For the first time in forty-five years, Montreal promises to have something resembling an opera season. A company of Canadians, organized by a conductor, a set-designer, and two singers, and backed by a well-known Montreal banker, is to offer its first winter series of performances beginning in November. Plans are now being completed for productions of "La Bohème," "The Barber of Seville," and the Canadian premiere of a new work. Poulenc's "Dialogues des Carmelites" is being considered.

Each of these productions will be given six to eight performances, depending to some extent on the response of the public. Because of the two languages in Montreal, opera has generally been sung in the original in order to avoid controversy. The new company, however, is considering the French translation of "The Barber of Seville" on the grounds that Beaumarchais' play was in French.

The name the company has chosen for itself has at least the virtue of being unambiguous: The Grand Opera of Montreal. Heading the company is Ubald Boyer of the Banque Canadienne Nationale. Founders of the new troupe are Roland Leduc, known in the U.S. as the conductor of the radio program, "Les Petites Symphonies"; Robert Savoie and Yoland Guerard, both well-known Canadian baritones; and Michel Ambrogi, who has acquired a considerable reputation in Montreal as a set-designer.

The Grand Opera of Montreal is an outgrowth of the Montreal Festivals. The production of "The Marriage of Figaro" in the 1956 Festival was such a resounding success (standing-room for the last three performances) that these four participants were encouraged to organize a permanent company. Consequently, it was as the Grand Opera that they took part in this year's Montreal Festival, with ten performances of "Don Giovanni."

The last "permanent" opera company in Montreal was organized shortly before the first Great War with the financial backing of Lt. Col. F. S. Meighen, who was prepared to sink a large private fortune in the venture. Sink it did, over a period of four years. Since that time, Montreal has been dependent on the occasional Met tour and the visits of Salmaggi and Fortune Gallo's San Carlo outfit. Another local company, the Montreal Opera Guild, was organized in 1940 by ex-diva Pauline Donalda, a native Montrealer. It's still going strong (as she is at 73), but its activities have not expanded beyond one annual production that is generally given two performances. Her plan for next


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January is a production of Verdi's "Falstaff."

The theatre to be used by the new Grand Opera is of nineteenth-century vintage, with excellent acoustics and 1300 seats. Once a leading legitimate theatre, it deteriorated with the district (just east of the center of the city), playing vaudeville, girlie shows, and finally third-run movies. But the district is being reclaimed by the municipal government, and Montreal's new concert hall is to be built almost opposite the Grand Opera's new home. The old theatre was bought recently by Dow Breweries and donated to the popular French-Canadian actor, Gratien Gelinas, with the understanding that he was to operate it as a Comédie Canadienne. The gift was gilded with an additional hundred thousand dollars for alterations and repairs, and the Provincial government has guaranteed Gelinas another hundred thousand over a period of four years. The orchestra pit has been greatly enlarged, and the house given a much needed face lifting.

The Grand Opera will share its season in the new Comédie Canadienne with concerts and plays. The company will be made up of Canadian singers, although not to the exclusion of invited artists. Besides the proposed twenty-four performances by the Grand Opera of Montreal, the coming season will include the Opera Guild's production of "Falstaff," the spring tour of the Met, and another gala production for the Montreal Festivals next June. ERIC MCLEAN

*Rendering of set for the "Death of the Prioress" scene in San Francisco premiere of Poulenc's "The Carmelites."*

## VANCOUVER

■ Although the opera season in Vancouver is seldom very exciting or very extensive, whenever opera is presented here, whether good or mediocre, people turn out for it.

The need for opera was realized by an enterprising group, the Pacific Northwest Opera Society, which toured six or eight cities in this region, and whose performances in Vancouver were always sold out. The idea was to have first class singers from the Met and the N.Y. City Opera supported by some native talent in minor roles and choruses made up from each of the several cities. Under the direction of Eugene Linden, this venture was quite successful for several seasons. Last season, however, it folded, and of the three scheduled presentations, only "Faust" was performed. None is scheduled this season.

There is, however, great enthusiasm among local opera talent. A group has already produced one rather dilettante performance of "Cavalleria Rusticana." And good professional standards were evidenced in the summer opera productions, conducted and directed by Nicholas Goldschmidt at the University, with professional singers and members of the Vancouver Symphony Orchestra. Mr. Goldschmidt has a special talent for bringing out the best in a group in a relatively short time. Such a group, through his enthusiasm and musicianly knowledge, at times surpasses itself.

Menotti's musical thriller "The Medium" was an exciting production, remarkably well-integrated, one which could well be a source of pride to any opera company. This taut and suspenseful psychological drama was given all the impact it requires.

Next year being the British Columbia Centennial, Mr. Goldschmidt, who is the artistic director of the scheduled festival, has engaged George London to sing seven performances of Mozart's "Don Giovanni." The opera will be produced by Dr. Gunther Renner, one of Europe's great names in this field. The opera will be sung in English, and we only hope that the translation will be a musically intelligent one. We certainly believe that opera sung in the language of the country in which it is being presented as desirable, but it is necessary to have a translator who is an expert musician as well as a language expert. DR. IDA HALPERN

## MIAMI

■ **The Opera Guild of Greater Miami** will feature some of the Metropolitan Opera's foremost artists in its productions this season. "Aida" will be the first presentation, starring George London, Nicola Moscona, Lucine Amara, Kurt Baum, and Jean Madeira. It will be heard at the Dade County Auditorium Jan. 27 and Feb. 1, and at the Miami Beach Auditorium Jan. 29. "Tosca" also will receive two Dade County performances (Feb. 17 and 22) and one Miami Beach performance (Feb. 19), featuring Richard Tucker, Dorothy Kirsten, and Cesare Bardelli in leading roles. Performances are under the musical direction of Emerson Buckley and the artistic direction of Arturo di Filippi.


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## NEW ORLEANS

■ The 15th Anniversary Season of the **New Orleans Opera House Association** will open Oct. 10 with the first New Orleans production in 35 years of Moussorgsky's "Boris Godounoff." Boris Christoff will appear in the title role. On Oct. 24 and 26 "The Barber of Seville" will feature Maria Giovanna, the Italian coloratura who made her American debut this summer in Cincinnati. Dorothy Kirsten, Walter Cassel, and Eugene Conley will be heard in "Tosca" on Nov. 14 and 16, and on Dec. 5 and 7 Miss Giovanna will return with Giuseppe Campora, Norman Treigle, and Cornel MacNeil for a performance of "Lucia di Lammermoor." "Manon Lescaut" will have its New Orleans premiere on Mar. 27, starring Eleanor Steber, and the season will close May 3 with a production of "Il Trovatore," with Leonard Warren and Herva Nelli in leading roles.

## TULSA

■ The 10th season of **Tulsa Opera** will boast the largest budget in the company's history. Sixty-five hundred dollars will be added through membership fees and contributions to the maximum possible amount of ticket receipts. Two major productions are scheduled, "Tosca" on Nov. 7 and 9, starring Licia Albanese, Walter Cassel, Barry Morell, Lawrence Davidson, and George Tallone, and "Lucia di Lammermoor" Mar. 27 and 29. Kenneth Schuller is Tulsa Opera's new and first full-time musical director, and Anthony Stivanello returns as stage director.

## SAN ANTONIO

■ **San Antonio (Texas) Opera,** conducted by Vitale Sandro, schedules: Mar. 1, "Carmen," with Nell Rankin, Eugene Conley, Frank Guarrera; Mar. 2, "Nozze di Figaro," with Eva Likova, Nadine Connor, Giuseppe Valdengo, George London; Mar. 8, "La Bohème," with Dorothy Kirsten, Eva Likova, Richard Tucker, Giuseppe Valdengo; and Mar. 9, "Lakmé," with Lily Pons and Leopold Simoneau.

## FORT WORTH

■ **Fort Worth, Texas,** lists "Don Pasquale" for Nov. 13 and 15, and "Aida" for Mar. 19 and 21, with Rudolf Kruger conducting. Mr. Kruger, who is also director of the Opera Workshop at Texas Christian University, has been reappointed musical director of the Fort Worth Opera Association for the third season.

## IN BRIEF

■ **The Long Island Opera Company** opened the fall music season at the Brooklyn Academy of Music Sept. 28 with a presentation of Verdi's "Aida." The cast included Margaret Roggero, Eddy Ruhl, and Arthur Budney. The company, which met with outstanding success at the Carter Barron Amphitheatre in Washington, D. C., last June, will be heard again at the Academy on Oct. 5 in a performance of Puccini's "La Bohème." This will be followed by the "Barber of Seville," Oct. 12 and "Madama Butterfly," Oct. 19. Enrico Leide is music director and conductor. Six Metropolitan Opera singers will appear during the first part of the season. They are Rose Byrum, Margaret Roggero, Thomas Hayward, Calvin Marsh, Arthur Budney, and Carlo Tomanelli.

■ **The NBC Opera Company** inaugurated its second U. S. tour Sept. 23 by joining St. Mary's College in South Bend, Ind., in a 13-day opera festival. The events opened with an opera symposium and will be climaxed by three full-scale opera performances. On Oct. 3, the company of over 100 artists leaves on a nine-week tour of 63 cities, which ends in Kingston, N. Y., Dec. 7. The three operas to be presented are "La Traviata," "Madama Butterfly," and "Marriage of Figaro." The first televised production, Poulenc's "Dialogues des Carmelites," is scheduled for Dec. 8. This will be followed in later weeks by "Amahl and the Night Visitors," "Rigoletto," and "Die Meistersinger." Singers include Elaine Malbin, Dolores Wilson, Kirk Oreste, Igor Gorin, and Philip Maero.

■ **The Rossini Opera School** (Luigi and Hulda Rossini, directors) is celebrating 20 years of achievement in the guidance of gifted artists of stage, opera, operetta, and screen. The record of the past summer shows the following engagements for star pupils of the school: Helen Bliss, lead in "Show Boat" at Jones Beach; Mary Judd, featured in Chautauqua Summer Opera; Virginia Copeland, "Electra" at the Ellenville Festival; John Tyers, St. Louis Municipal Starlight Opera; Gerald La Zarre, "Pajama Game" in Cohasset, Mass.; William MacCulley, opera in Lambertville, N. J. The contracts for the early fall include: Martha Sarrand and William Lewis, New York City Opera; Elaine Malbin and Alexander Mass, NBC Opera.


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■ Under the artistic direction of Allen Oxenburg, the **American Opera Society** will present four works of unusual interest at Town Hall this season. The company's fifth anniversary series opens Oct. 8 with the New York premiere of Donizetti's "Anna Bolena" in concert form. The performance also marks the New York debut of Italian soprano Giulietta Simionata. Gluck's "Paris and Helen," which was premiered by the American Opera in 1954, will be offered on Nov. 5; Rossini's "Otello," with Eileen Farrell as Desdemona is scheduled for Dec. 10; and Monteverdi's "The Coronation of Poppea" will be heard on Feb. 25. Arnold Gamson will conduct all four performances, and the casts will include Leontyne Price, Martial Singher, Leopold Simoneau, Phyllis Curtin, Laurel Hurley, Gloria Davy, Kenneth Smith, and Donald Gramm.

■ On Sept. 6, the **Amato Opera Theatre,** under the guidance of Anthony Amato, began the sixth season of performances at its Greenwich Village home. Primarily a workshop, the company provides an opportunity for qualified young artists to appear in a variety of complete opera productions. Performances are held on week-end evenings at 159 Bleecker Street, contribution in lieu of admission price. The company will also tour the U. S. this year.

■ The **Opera-in-Brief** series returns to Town Hall with eight programs of excerpts from nine famous operas featuring singers of the Amato Opera Theatre. Each presentation includes the major arias, the important scenes, and narration by Maestro Anthony Amato. Performances will be given at 5:30 P.M. on the second Tuesday of each month from Oct. 8 through May.

■ **The Wagner Opera Company** leaves New York Oct. 14 for a 7-week tour, the first since the death of Charles Wagner in 1955 and the company's subsequent reorganization. The troupe will be heard from coast-to-coast and in Canada in an attraction called "The Wagner Opera presents the New York Opera Festival," offering "Carmen" and "La Traviata." Francesco Foti is conductor and Felix Salmaggi, manager.

■ **The After Dinner Opera Company** will continue to tour throughout the U. S. (singers and props in one Volkswagen) until January, when it leaves for a series of engagements in Europe. The season's repertoire will include "Secret of Suzanne," by Wolf-Ferrari, "An Incomplete Education," by Chabrier, "In a Garden," by Gertrude Stein and Meyer Kupferman, and "Little Harlequinade," by Hopkins.

■ **Community Opera** of Masters Institute will present Massenet's "Manon" as its first performance this season at the Brooklyn Museum. It will be broadcast over WNYC.

# THE NATIONAL SCENE

## CINCINNATI

■ The last two weeks of the Cincinnati Summer Opera season saw, on July 17 and 20, with a few unimportant exceptions, the best sung "Rosenkavalier" within our recent memory. Frances Bible's zestful Octavian, impetuous and handsome, carried off the evening's honors and was complemented by Eleanor Steber's Marschallin, and Dorothy Warenskjold's Sophie. William Wilderman's Baron Ochs lacked the broad, slap-stick humor demanded by the role. On the other hand, this was one of the few occasions on which the Baron was really sung. Fausto Cleva's manner with the score proved more Italianate than Viennese, and one missed a certain exuberance inherent in the music. But, as usual, Cleva turned out a perfectly finished job.

"La Traviata" (July 18 and 21) was notable for the exquisite performance of Eva Likova. Apparently having examined all the intricate facets of the title role, Miss Likova has made them her own, from the spectacularly brilliant to the dramatically touching. The rest of the cast was by no means equal to Likova's Violetta. Barry Morell (Alfredo) and Frank Valentino (Germont) sang their respective roles splendidly but seemed little moved by the entire proceedings. Carlo Moresco, on the podium, got more out of the score than is his wont.

Maria Giovanna's second portrayal after her American debut was in "The Barber of Seville" on July 19. It confirmed first impressions of a finely schooled, if rather small voice, and a dazzling technical equipment. Her Rosina was impeccably in tune, pretty, and personally engaging. Eugene Conley's Almaviva was a delightful blend of skillful mezzo voce and agility. Cesare Barelli was a rollicking unfettered Figaro; Lawrence Davidson, the Bartolo, is a most valuable addition to the company. Wilderman's Basilio, humorous without being clownish, was a tour de force. Under Carlo Moresco's direction, Rossini's magnum opus sparkled as the most refreshing "Barber" in years.

"La Bohème" (July 24 and 26), featuring the loudest and slowest second act this reporter has ever heard, was the season's disappointment. Dorothy Warenskjold (Mimi) shone as the one bright star in an otherwise sluggish performance. However, Napoleon Bisson, Frank Valentino, and William Wilderman helped keep the good Bohemian ship afloat. But Roberto Turrini as Rodolfo was totally miscast, and Gloria Lind's Musetta was striking more for its brassy, shrill quality than for its vivacity. Happily, Warenskjold's Mimi salvaged the dreary concoction, which was conducted by Carlo Moresco.

In the season's final operatic production, "Carmen" (July 25 and 27), Claramae Turner, who sang with distinction and a real personality, was the main attraction. Rudolf Petrak, another singer of refinement, was up to Miss Turner's high standards in every respect. Bardelli made a dashing impression as the Toreador, and Gloria Lind had more success with her Micaela than with Musetta the night before. Anton Coppola, a fiery conductor, kept things going at a good pace in the orchestra pit.

■ Although Cincinnati's chief operatic efforts are directed toward the Summer Opera, the winter season is not completely devoid of lyric theater productions. Among the various offerings available to Cincinnatans are the following. The Cincinnati Music Drama Guild plans productions of Mozart's "Cosi fan tutte" and Douglas Moore's "The Devil and Daniel Webster." The Cincinnati College - Conservatory of Music will present the world premiere of "Mayerling," an opera based on events in Vienna preceding World War I, by Henry Humphreys, music critic of the Cincinnati Times-Star. The Cincinnati Symphony series includes concert performances of Menotti's "The Consul," with Patricia Neway; "Porgy and Bess," "Four Saints in Three Acts," and "Carmen Jones" in the De Paur Opera Gala; and "Tristan and Isolde," with Margaret Harshaw and Albert Da Costa.

LOUIS JOHN JOHNEN

## CLEVELAND

■ It augurs well that, contrary to the many gloomy predictions of its demise some ten years ago, opera has gained momentum in its determination to survive. Numerous opera workshops attest to its growing popularity. During the past season there were interesting performances at the Music School Settlement of excerpts from Walton's "Troilus and Cressida," Benjamin Britten's "Rape of Lucretia," and Stravinsky's "The Rake's Progress," under the direction of Maurice Goldman. At the Institute of Music under the direction of Frederic Popper there were single acts of Mozart's

*Some of the artists who appeared at the 5th annual Glenora Music and Art Festival on Seneca Lake in upstate New York are, l. to r.:* LAWRENCE TURNER, *bass-baritone;* DORIS HEVENER BOLVIG, *pianist;* JEANNETTE KILLIAN, *folk song singer;* CATHERINE BUNN, *dramatic soprano;* DR. HELEN HENRY, *French hornist;* DR. JOHN LITTLE, *pianist.*

"Marriage of Figaro" and "Magic Flute," Verdi's "Falstaff," Vaughan Williams' "Riders to the Sea," and Act 1 of "Fledermaus." Plans for "La Serva Padrona" and an English version of "Carmen" directed by Ruben Caplin for the coming season are being formulated.

At Musicarnival, the Summer Tent Theatre, we witnessed an English "Tosca" and an English "Carmen" version. The veteran Cafarelli Opera Company, trained, coached, and directed by Carmela Cafarelli, is observing the completion of its first quarter-century. Annually the company presents one gala performance of such standard operatic fare as "Traviata," "Rigoletto," "Bohème," "Tales of Hoffmann," etc. This season's offering was "Il Trovatore." At Masonic Hall a large and enthusiastic audience applauded every act. Under the capable baton of Jean-Pierre Barricelli the orchestra in the pit as well as the performers on stage performed with zest.

■ Another category of operatic venture is supplied by the Hungarian composer Leslie Kondorossy (now an American citizen) whose specialty is composing one-act operas and performing them as they are finished. Among the lyric works already acclaimed are "The Voice," "The Pumpkin," "The Midnight Duel," "Two Imposters," "Unexpected Visitor," and "Night in the Puszta." These works have English texts and are eminently suited for music school and college opera workshop presentations.

■ A. Beverley Barksdale, newly appointed manager of the Cleveland Orchestra, appearing before the joint session of Music Teachers Clubs and the Ohio Music Teachers Association, recounted the plaudits gathered by the Cleveland Orchestra on its European seven-weeks' tour and at the same time outlined the 24 subscription programs for the coming season. A great deal of new music will be heard, among which American composers will be featured. The list of soloists is impressive and choral works are being prepared by associate conductor Robert Shaw, who will conduct four pairs of concerts.

■ The Bernardi management announces 20 major events (so far) with artists from Germany, Austria, Bulgaria, Spain, Great Britain, Sweden, and Russia, in addition to the U.S. Among them are The Royal Ballet, Ballet Russe, American Ballet Theatre, Jose Greco, Vienna on Parade, The NBC Opera Company, Fred Waring, Boris Christoff, Elisabeth Schwarzkopf, Jussi Bjoerling, Leon Kogan, and Emil Gilels. With the two Chamber Music Series of five events, the Art Museum offerings, and the many yet unannounced events we shall have a busy winter indeed! ROSE WIDDER

## PENINSULA MUSIC FESTIVAL, FISH CREEK, WISCONSIN

■ Founded in 1953 by Thor Johnson, conductor of the Cincinnati Symphony Orchestra and sponsored by the Peninsula Arts Association, the Peninsula Music Festival celebrated its fifth anniversary, Aug. 10-25, with a series of nine concerts in the six-hundred seat auditorium of Gilbraltar High School near Fish Creek (Door County), Wisconsin.

The Festival featured both classical and contemporary music, and the Commission for 1957 went to Benjamin Lees, young American recipient of various awards (including a Fulbright scholarship), for his four-movement Divertimento Burlesca in brittle, modern idiom. Earlier commissioned works receiving repeat performances were Vittorio Giannini's vivid, expertly scored Divertimento for Orchestra (1953) and Wallingford Riegger's jazzy Dance Rhythms (1955). A delightful novelty encore was "Music from the Tivoli Gardens" ("Polka" and "Gallop") of Lumbye, a score recently released by the Danish government.

Other American offerings were Three Songs for Bass-Baritone and Orchestra by the late Edward Collins (orchestration by Verne Reynolds), Irwin Fischer's Hungarian Suite for Strings and Celeste, Robert Nagel's three-movement Concerto for Trumpet and Strings, Concerto for Flute, Clarinet, Bassoon, String Quartet, and String Orchestra by John Lessard, and a first performance for the Youth Concert of "Siblings" by Marion Bard.

New to Festival programs were Partita in A major for Viola and Orchestra by De Hervelois (arranged by Doris Preucil), Ernest Bloch's Suite for Viola and Orchestra (1919), Novacek's Sinfonietta in D minor (Op. 46) for Wind Instruments, the delicate "Landscapes" (Based on Three Traditional Melodies) by the contemporary Chinese Chou Wen-Chung, and a U.S. premiere, "Escapades Musicales" of Otmar Nussio.

Soloists for the series were the Beaux Arts Trio, Lillian Chookasian, contralto, Donald Gramm, popular bass-baritone, Ilona Kombrink, dramatic soprano of the Toronto Opera Co., and Esther La Berge, mezzo-soprano.

Solo artists chosen from the Festival ensemble included Isadore Cohen, concertmaster, also with Richard Adams violinist, Ray Still, oboist, William Preucil, viola, Anna Bukay, harpist, Joanne Bennett, flutist, Robert Marcellus, clarinetist, John Krell, flutist, Robert Marcellus, clarinetist, Nicholas Kilburn bassoonist, Isadore Cohen and Richard Adams, violinists, Erik Kahlson, violinist, John Ehrlich, celloist, Mayne Miller, pianist, Eugene Blee, trumpeter.

An interesting feature of the second Festival week was a concert in homage to Dr. Rudolph Ganz, eminent pianist-conductor-composer, on the occasion of his eightieth birthday. Dr. Ganz' artist-pupil, Mayne Miller, pianist of the Festival group, presented a fiery reading of his master's technically formidable Concerto in E-flat major for Piano and Orchestra (Op. 32). Preceding the intermission the guest of honor himself ascended the podium to conduct his Four Songs for Mezzo-Soprano and Orchestra, Esther La Berge of Chicago, soloist.

At the annual matinee for young people a capacity audience of slicked-up boys and white-gloved little girls, together with their chaperons, listened absorbed to a fascinating, ninety-minute program "Music from Six Con-


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tinents," introducing Europe: Rossini's Overture to the "Silken Ladder"; Africa: Fela Sowande's "Akinla," from the "African Suite"; Australia: Percy Grainger's "Shepherd's Hey"; Asia: Antonio Buenaventura's charming "Mindinao Sketches"; South America: Carmargo Guarniere's "Children's Suite"; North America: "Siblings," by Marion Bard (premiere). In the same program, an event of local interest, the Debut Award for two young artists of the University of Wisconsin's Music Clinic, made possible the appearance with orchestra of Louise Rademacher, soprano, singing "One Fine Day" from Puccini's "Madama Butterfly," and Wendy Kemp, clarinetist, in Rondo from the Concerto in A major (K. 622) for Clarinet and Orchestra by Mozart.

Sunday morning, Aug. 25, brought the annual assembly of the Festival Orchestra's brass choir to the lawn of the Moravian Church at Ephraim, Wis., playing traditional Moravian chorales under Thor Johnson's direction.

At the close of the final concert, Aug. 25, Maestro Johnson announced the dates of next season's Peninsula Festival, Aug. 9-24, 1958, and described plans for a joint production, with the local Peninsula Players of Shakespeare's "Love's Labour Lost," with incidental music by Vittorio Giannini, Aug. 26-31, 1958. Music for the production will be supplied by the Peninsula Festival Orchestra and the entire project will be directed by Thor Johnson.

DOROTHY FEE

## CHICAGO

■ Plans for the Chicago Symphony Orchestra's 67th season (the fifth under Fritz Reiner's direction), which opens Dec. 17, are highlighted by important premieres and special features; guest appearances of Bruno Walter, Stokowski, Ormandy, and Giulini; noted soloists making Chicago debuts (including Haskil, Entremont, Ludwig, Rysanek, and Fischer-Dieskau); and the welcome returns of others (Francescatti, Casadesus, Anda, Menuhin, Kentner, Vronsky and Babin, Peters, Spivakovsky, Fuchs, Starker, Firkusny, and Skolovsky).

New works to be premiered at the regular concerts are Alexander Tcherepnin's Capriccio for Orchestra (Nov. 14, 15), Bernard Henze's Neopolitan Songs (to be sung by Dietrich Fischer-Dieskau), Werner Egk's French Suite, and Schuman's "Credendum." Adding further to the season's interest are the formation of a Chicago Symphony Orchestra Choir, to be organized and trained by Margaret Hillis and sponsored by the Orchestral Association, and the engagement of Samuel Antek as conductor of the Young People's Concerts. Mr. Antek will also conduct five of the Saturday evening concerts, most of which will be conducted by Fritz Reiner, with John Weicher on the podium for the remainder of the series. Mr. Weicher will continue as conductor of the Chicago Civic Orchestra, in charge of its program of professional orchestral training for symphony players. Founded in 1919 by Frederick Stock, the Civic Orchestra was the first training orchestra of its kind in this country and is still the only school of its sort affiliated with a major symphony orchestra.

The Chicago Symphony Orchestra will add three out-of-town appearances to its regular schedule this season, with visits to Ann Arbor, Toledo, and Columbus, and will also play its annual season of ten concerts in Milwaukee in the Pabst Theatre. In addition to Fritz Reiner, the guest conductors for the Milwaukee season will be Leopold Stokowski, Carlo Maria Giulini, and Samuel Antek, and the soloists for the series are Maureen Forrester, Camilla Wicks, Byron Janis, Leon Fleisher, and Geza Anda.

■ Erma Rounds, director of the Chicago Opera Guild, just returned from a vacation on the West Coast, has reopened her studios in the Fine Arts Building, where she has produced operatic programs for the past 15 years. Annually Miss Rounds presents a full opera performance in one of Chicago's larger theatres. "La Forza del Destino" was the highlight of the Guild's 1957 season.

■ Barre Hill, former faculty member of the American Conservatory, was the producer of Don Gillis' opera, "Pep Rally," given its first performance at the National Music Camp, Interlochen, Mich., Aug. 16. Don Murray of Princeville, Ill., and Ann Barefoot, of Bedford, Pa., sang the leading roles.

■ Maestro Dino Bigalli, former conductor of the Chicago City Opera and now leading conductor of the Pavanne Opera of Chicago, has begun preparations for presentations of "Rigoletto," "La Bohème," and "Butterfly" at the Civic Opera House early in 1958.

■ Eedo Karrisoo, internationally known European operatic tenor recently appointed to the faculty of the Chicago Conservatory, will be presented in Fullerton Hall concert Oct. 5. Mr. Karrisoo has appeared in the major music centers of Europe, including Milan, Rome, Dresden, Riga, Warsaw, Helsinki, and Stockholm, where he gave a command performance for King Gustav V of Sweden.

■ Omega King, musical director of the Chicago Negro Opera Company, served as chairman of the Opera Clinic at the meeting of the National Association of Negro Musicians held at the University of Illinois in late August. Panel discussions were led by Karl Fuss, of the University of Illinois Opera Workshop, Gertrude Jackson Taylor, of the Imperial Opera Company of Chicago, and Florence Tolbert McCleve. Mrs. McCleve, as Aida (the role in which she made her debut in Italy) demonstrated with Marion Lewis, contralto, as Amneris, and the Convention Opera Chorus, Scene II


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from the opera. Others speakers at the meeting were Carl Diton, New York composer and accompanist, and Elmer Simpson, accompanist.

DOSHA DOWDY *and* RENÉ DEVRIES

## PITTSBURGH

■ The Pittsburgh Symphony's 31st year opening Oct. 18-20 will comprise 20 pairs of subscription concerts, three special concerts, and one New York City concert.

William Steinberg will conduct 14 pairs, associate conductor Karl Kreitz will direct two pairs, and Fernando Previtali will lead one pair of programs. Guest conductors making their debuts are Howard Mitchell of Washington's National Symphony Orchestra; Karl Boehm, former director of the Vienna State Opera; and George Solti, general music director of the Frankfurt (Germany) Opera.

The soloists include Rudolf Firkusny, pianist; Boris Christoff, basso; Theo Salzman, cellist; Rudolf Serkin, pianist; Betty-Jean Hagen, violinist; Theodore Lettvin, pianist; Elisabeth Schwarzkopf, soprano; Leonard Schure, pianist; Lya De Barberiis, pianist; Kenneth Smith, baritone; Samuel Thaviu, violinist; Zara Nelsova, cellist; Nathan Milstein, violinist; Isaac Stern, violinist; Arthur Krilov, oboist; Bernard Goldberg, flutist; and singers Margaret Harshaw, Ramon Vinay, Otto Edelmann, Julia Lerner, John Wabrick, Phyllis Sydney Spatz, William McGrath, Robert Mosley, and Maureen Forrester.

Participating in two concerts will be the Mendelssohn Choir of Pittsburgh, Russell Wichmann, conductor, and a chorus from Pittsburgh Schools.

Anton Webern's Six Orchestral Pieces (Op. 6) will receive its first American performance; Ernst Toch's "Peter Pan" will be played in honor of the composer's 70th birthday; Purcell's G Minor Suite arranged by Barbirolli will honor the composer's 300th anniversary; Byron McCulloh's Two Pieces for Orchestra will be given its world premiere; and Boris Blacher's Fantasy for Orchestra will have its first American performance. Ennio Porrino's Overture "Tartarin de Tarascon" will be given its first American performance as will Berthold Goldschmidt's Concerto for Cello and Orchestra. The world premiere of "Closing Piece" by Lester Trimble, former Pittsburgher and New York music critic, will be given Feb. 7 and 9.

■ Noted music representatives from several cities attended the opening of the new Joseph Horne Music Center. The music center, in the heart of Pittsburgh, includes an intimate concert hall and studios, available to the public, which are notable for their appointments and acoustical properties.

RALPH LEWANDO

## SAN FRANCISCO

■ Piero Bellugi, 33-year-old conductor from Florence, Italy, whose recent activities in Berkeley have won him unstinted praise, created an electrifying impression when he made his San Francisco debut on the afternoon of Aug. 18, conducting members of the San Francisco Symphony Orchestra in a concert of considerable range and arresting novelty. His approach to two particularly Italianate overtures, Rossini's "Gaza Ladra" and Verdi's "La Forza del Destino" was splendidly disciplined yet refreshingly original. An interesting novelty was the inclusion of music by three composers on the subject of Shakespeare's *Romeo and Juliet*; the music from Prokofieff's ballet suite was handled in suitably straightforward fashion, that of Berlioz's symphony with appropriate delicacy, and the Tchaikovsky overture with befitting drive and imagination.

On the following Sunday afternoon (Aug. 25) Stern Grove was the setting for a charming program by the San Francisco Ballet. The group was obviously in fine fettle after its successful tour of the Orient. An outstanding feature was the fine piano playing of Reina Schivo in "Balletino," done to Vivaldi's Concerto in B minor for Piano.

■ Record attendance marked the series of eleven "Pop" concerts given this summer in the vast Civic Auditorium by the San Francisco Symphony Orchestra under the dynamic baton of Arthur Fiedler. Occasional ragged phrasing from the orchestra apparently did not diminish the public's pleasure in the programs, and although much of the music chosen was hackneyed and trivial, the heaviest number programmed during the series, the Brahms Concerto in B-flat for Piano and Orchestra, drew the most attentive audience response, indicating that more serious programs in the future would be appreciated. Amiram Rigai, the agile soloist, was particularly fine in the slow movement. Another outstanding instrumental soloist was violinist Gerard Kantarjian, who played with glowing tone and musical mastery the Paganini Concerto in D major. Top vocal soloist was bass-baritone James Standard, who demonstrated a remarkable control of pianissimo in his beautifully phrased "Ella giammai m'amo" from Verdi's "Don Carlos." One of the finest offerings of the season proved to be the Villa-Lobos "Choros" No. 10 performed by the orchestra and Municipal Chorus under the expert direction of Hans Leschke.

■ Herbert Ricker, pianist, presented a nicely balanced program at The Century Club on Aug. 12, opening with two beautifully conceived selections by Scarlatti and a most enjoyable rendition of Beethoven's "Moonlight" Sonata. Considerable interest was evoked by the first local hearing of Mr. Ricker's Sonatine in C minor, which proved to be melodious, expertly constructed, and musically appealing. Of a Chopin group played with authority and individual coloring, the

Ballade No. 2 in F major was particularly rewarding.

■ Performing week ends throughout September at their theater in Berkeley, the enterprising "Company of the Golden Hind" scored another distinct success with an inventive and entertaining English version of Mozart's comic opera, "The Abduction from the Seraglio." The performance was wisely conceived in miniature, played against a single setting and to the accompaniment of a piano, but the skillful pianist, Roy Bogas, and the adroit singers produced an evening of maximum enjoyment, musically, dramatically, and visually. The singers were Doris Berschied (Constanza), Corinne Christopherson (Blonda), Orva Hoskinson (Belmonte), Adrian McNamara (Pedrillo), and Robert Wunderlich (Osmin). The witty direction of Rachmael Ben Avram and the extravagant costume designs of Suzanna Hart contributed in no small part to the delight of the evening.

■ Returning from a triumphant summer tour of Australia, Maestro Enrique Jordá is busily organizing his forthcoming season as conductor of the San Francisco Symphony Orchestra. The season will open with a San Francisco premiere, Martinu's "Intermezzo for Orchestra" on Dec. 4, 5 and 6, and many novelties are scheduled for the remaining concerts. Among world-renowned soloists who will appear during the season are Victoria de Los Angeles, Menuhin, Serkin, Isaac Stern, Piatigorsky, Segovia, and Brailowsky. Guest conductors include Stravinsky, Bruno Walter, and Virgil Thomson. Choral works will be a Christmas holiday presentation of the "Judas Maccabaeus" and Eastertide performances of the Berlioz Requiem.

ALAN CAMPBELL

## BYNDENWOOD FESTIVAL

■ Heard in the second concert of the Bynden Wood Music Festival were Evelyn King, lyric-coloratura soprano, and Arlington Rollman, bass-baritone, with Frances Stowe at the piano. Songs, arias, and the Scene and Finale from "Rigoletto," Act II were illuminated by the talent and artistry of the group. This is the 8th season of the Festival, which has presented artists and ensembles including balladeers, instrumentalists (organists, cellists, pianists, violinists), and singers, in solo, duo, trio recital. The series is under sponsorship of the Reading, Pa. YMCA and annually is host to a large and increasing audience.

## BIRMINGHAM

■ One of the cultural assets of this city is the Birmingham Civic Opera Association, which evolved from chamber operas presented by Martha Dick McClung, with the Birmingham Conservatory Workshop, and was incorporated three years ago.

The first opera presented by the Association was "Madama Butterfly," with local singers, assisted by the Civic Ballet and accompanied by the Birmingham Symphony Orchestra, Arthur Bennett Lipkin conducting. The second opera, "Carmen," performed at the Temple Theater, starred Nell Rankin of the Metropolitan Opera Company in the title role, again with the Ballet and Orchestra assisting. Another performance of the opera was given in Miss Rankin's home town, Montgomery, Ala. Each performance was enthusiastically received by the audiences and the press.

Rehearsals are now beginning for a production of "La Bohème" to be given in March, 1958, and plans are being formulated for a "season" of performances by the Civic Opera Association as soon as possible. Douglas Arant, Birmingham attorney, is president of the Association and Martha Dick McClung, vice-president in charge of production.

■ The Birmingham Music Club has announced an unusually attractive Artist Series for the winter season, to be presented in the Municipal Auditorium. The first attraction, in October, will be the American Ballet Theater, with such artists as Nora Kaye and John Kriza, and the second will be the NBC Opera Company, in a performance of "Madama Butterfly." Mrs. Hollis Bush, president of the Club, announces that this will in no way interfere with the annual appearance of the Metropolitan Opera Company here in May.

Other features of the Series will be the Black Watch Regimental Band, Eileen Farrell, the Pittsburgh Symphony Orchestra, Gina Bachauer, pianist, and the Southeastern Regional Ballet Festival. ALICE GRAHAM

LOUIS SUDLER *recently sang programs at Santa Monica and the Redlands Bowl, including "St. Francis of Assisi," by Arne Oldberg. He was joined at Santa Monica by Ennio Bolognini, cellist, and his pianist, Rhea Shelters, and appeared at the Redlands Bowl with Muriel Kerr, pianist. Immediately following the California performances, Mr. Sudler fulfilled an engagement with Leo Kopp at the Municipal Auditorium in St. Paul, Minn.*

## THE NORTH CAROLINA SYMPHONY

During its 12th annual tour, the North Carolina Symphony traveled more than 7000 miles to present 116 concerts, 68 of which were free children's concerts. 152,762 children heard free programs during the Symphony's season, and the adult attendance at concerts was 40,720. The orchestra's activities included radio broadcasts and telecasts, workshops to instruct teachers in preparing children for concerts, the Little Symphony, presentation of soloists, work with college and other choirs. The North Calolina Symphony Society has a membership of 25,700.


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# THE INTERNATIONAL SCENE

## DUBROVNIK SUMMER FESTIVAL

■ Among the growing number of summer musical events in Europe the festivals in Yugoslavia have received only scant attention from the outside world. What this writer saw and heard not only far exceeded his expectations, but added up to a thoroughly enjoyable and worthwhile experience. By far the most important and extensive of the Yugoslavian festivals is held in Dubrovnik. In recent years this series has extended through the entire months of July and August and includes not only music of all kinds, but also ballet and drama.

Dubrovnik itself is of an unbelievable and spectacular beauty. A compact, walled town perched high on the shores of the Adriatic, its unique Romanesque-Venetian flavor has come unchanged through the centuries. An unusual aspect of the locale is its weather, which is almost unfailingly balmy, cloudless, and windless. As a result, all of the festival events are presented out of doors and we are told that performance cancellations are virtually unknown. In all there are seventeen picturesque and acoustically superb program settings provided by the facades of Dubrovnik's churches, its palace courtyards, parks, fortresses, harbor, and even its city walls.

The schedule for 1957 included seven plays with 33 performances, five operas with nine performances, three ballets with three performances, eight recitalists with eight performances, two orchestras with four concerts, three chamber music groups with four performances, three oratorio groups with four performances, and two folk dancing groups with six performances.

The repertory is well-balanced and appealing. The operas included Verdi's "Otello," Massenet's seldom-performed "Don Quichotte," "Boris Godounoff," "Prince Igor," and a contemporary work, "The Gold of Zadar," by Brkanovic, a Croat composer. The choral offerings were "Jeanne d'Arc au Bucher," Orff's "Triumph of Aphrodite," and Vecchi's "Amfiparnasso." Recitals and orchestral programs followed conventional patterns except that in nearly every performance there was one work by a contemporary Yugoslavian composer.

The Dubrovnik Festival differs in one important respect from most other European music series. Except for some soloists who appeared in recital, all of the performers were Yugoslavian. This gives the spectator a rather comprehensive view of the country's considerable artistic resources, but it also reveals the gaps that exist inevitably when talent recruiting is confined to one national group. For example, the Belgrade Opera has a basso, Miraslav Cangalovic, who is widely hailed as a second Chaliapin and for whom Massenet's "Don Quichotte" was expressly revived. It is a joy to be exposed to his vocal and histrionic artistry. But, unfortunately, there was not in evidence a worthy successor to Zinka Milanov or Igor Youskevitch, both of whom "graduated" from Yugoslavian companies years ago. One noticed time and again the excellence of the ensemble and the shortcomings of the individual performers, particularly the leads. It is perhaps for this reason that so few Yugoslavian artists are known outside their own country, whereas groups such as the Kolo Folk Dancers and the Soloists of Zagreb have made their mark throughout the musical world.

How does the fact that Yugoslavia is a communist country affect its cultural life? This is a difficult question that no one who has only a superficial acquaintance with the country and its artistic institutions should attempt to answer. This much, however, can be said. There is nothing in the festival programming or its presentation that would differ from any similar event that might be presented by a non-communist country. It is probable that only a communist country could afford to offer for a sustained period such elaborate programs at such a low cost to the audience. On the other hand, that all is not beer and skittles in Yugoslavia's cultural ranks is evident from the large number of artists who leave the country permanently when the opportunity arises. We are told that it is becoming increasingly easy to make the break.

The Yugoslavian Festivals, particularly the one in Dubrovnik, are heartily recommended not only for their variety and artistic worth, but also for the opportunity they afford to become acquainted with a beautiful country that is too little known and understood by most Americans.

GERSON NORDLINGER, JR.

## ATHENS FESTIVAL

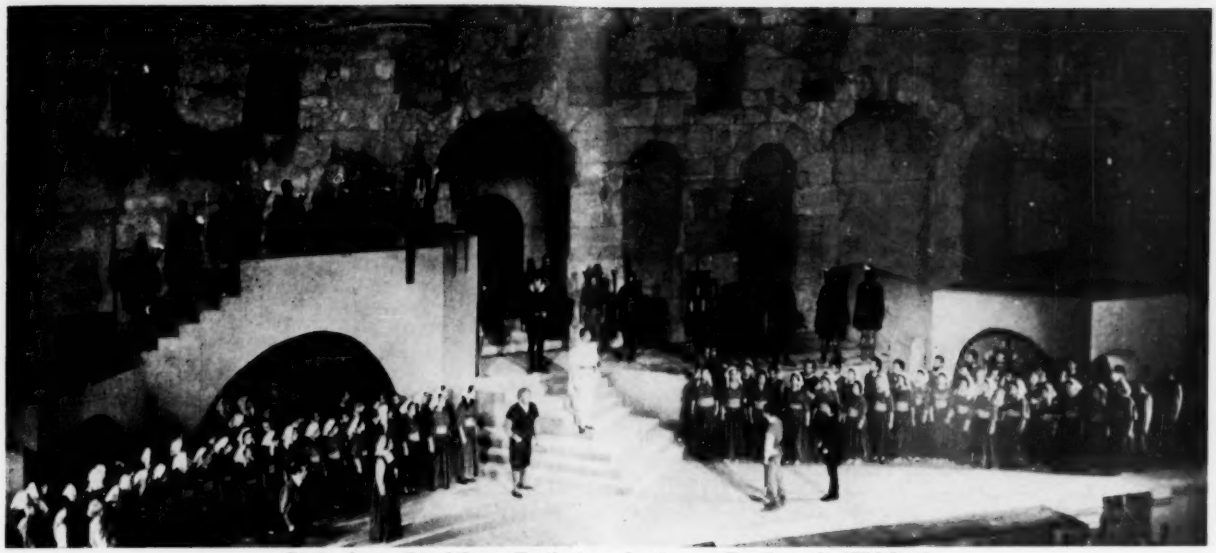
■ The highlight of this year's operas was without a doubt the performance of "Fidelio" at the Herodus Atticus Theater. It might be argued that the opera is not closely associated with the *genius loci* or that its interest to an international public is nil. However, the Festival is first of all for Athenians, for whom these performances are a rare musical event.

Be that as it may, Beethoven's powerful music expertly and convincingly conducted by Yasha Horenstein swept everyone away. The orchestra, which does not count among the best one finds at festivals, had a rare beauty of sound, and its precision showed how much the men wished to satisfy the internationally known and appreciated maestro.

The cast, a mixed Greek and German one (this made for some odd moments in the German dialogue), was excellent. Martha Moedl, from the Vienna Opera, was outstanding for her beautiful and tender singing. Also exceptionally good was Miss Vlachopoulo, from the Greek National Opera, who gave a musically and visually perfect portrayal of Marcellina. This young singer should have a notable career outside her native Greece, as well as at home; her German diction was nearly perfect — something lacking in most of the other local singers. Florestan was sung beautifully by the Italian tenor Zampieri, whose acting, however, was rather stiff. Deszo Ernster was an impressive Rocco, A. Pantazinakosa a more than adequate Goacchino, and Constantin Ego a somber Pizarro. The surprise of the evening was the chorus of the Greek National Opera, which contributed greatly to the high artistic level of the performance. Its coach, Mr. Vourtzis, is to be heartily congratulated. As has been traditional since the days of Gustav Mahler, the Leonore Overture No. 3 was played before the last scene, and thanks to conductor and orchestra it was a real musical treat.

The staging of the opera was the work of young Rafaello de Banfield, a composer in his own right who feels that a close working connection with opera is a help to his own composing. He had already acquitted himself commendably at the Florence Music Festival, where he staged Verdi's "Ernani" under Mitropoulos' direction. Under his expert and musicianly guidance, the drama unfolded harmoniously, highlighted by many tender, moving, and dramatic moments, just as the composer had prescribed. De Banfield has been asked by the National Opera to stage all the operas for the coming season (about a dozen), but if this is not possible, it is to be hoped that he will become a permanent fixture for one opera each year during the Festival.

Unfortunately we cannot give as good a report of the visual aspect of this production as of the singing and staging. The designer, Mr. Clonis, missed completely the character of the opera and did not even permit the impressive beauty of the theater walls to speak for itself. The cardboard-looking set would have done just as well for the first act of "Otello"; the costumes were garish and un-



*Scene from the Athens Festival production of Beethoven's "Fidelio."*

matched in color and style; the soloists and the soldiers were several hundred years apart in dress. The designer's lack of imagination was obviously more responsible for this than economic considerations, since merely placing iron bars on the bare back wall to suggest the prison would have been much more effective and less expensive than the set that was built. Let us hope that this serious drawback can be eliminated in the 1958 Festival and a more harmonious collaboration between sound and sight achieved.

TRUDY GOTH

## SALZBURG FESTIVAL

■ It started with cancellations. The conductors Klemperer and Krips were detained by illness and the management of the festival was under high tension. But in the shortest time, first-rate artistic replacements were found. Now that the Festival is a thing of the past and we can look back upon it quietly, it appears that it was an uninterrupted chain of festive occasions. Never did the month of August at the Festival House at Salzburg run so smoothly as this year. The fact that the artistic leadership was in the hands of a man who knows what he wants excluded the usual theater intrigues. This man, Herbert von Karajan, offered as the opening performance at the Felsenreitschule, "Fidelio," then "Falstaff," and staged both operas himself.

The extremely enjoyable "Falstaff" performance with the unsurpassable Gobbi in the title role was a highlight. On the other hand, "Fidelio" was not a success in spite of Christl Goltz in the title role and the magnificent settings. The new production of the "Marriage of Figaro" under Dr. Boehm, staged by Rennert, was a unanimous success. Singing and acting were of the highest order. On stage were the elite of singers of today, Schwarzkopf, Seefried, Christa Ludwig, Erich Kunz, Fischer-Dieskau.

Less fortunate was the staging of "The Abduction from the Seraglio" conducted by Keilberth. Even the excellent cast (with Boehme as Osmin) could not cover up the conventional staging. In the courtyard of the Residence "Cosi" was given. The performance, although this is now the fifth year that it has been presented, has lost nothing of its glamour. This year's premiere was Liebermann's "School For Wives," text by Heinrich Strobel, freely adapted from Moliere. George Szell, Fritz Schuh, and Caspar Neher were responsible for the great success of this opera. The music is listenable and always animated, although not revolutionary. Many operatic stages have already accepted the work.

Dimitri Mitropoulos, who almost seems to belong to us, conducted Strauss' "Elektra" in the Felsenreitschule, with Herbert Graf as the stage director. With this sincere conductor and three singers like Inge Borkh, della Casa, and Madeira, the performance was monumental. Unfortunately, because of inclement weather many performances had to take place in the Festspielhaus, where the conditions are not as auspicious as in the open air.

Of the ten orchestra conductors, Mitropoulos conducted the last concert. It was a beautiful and dignified ending of the season. Casadesus played Ravel's Piano Concerto for the Left Hand, and rarely has one heard the Vienna Philharmonic play Ravel with such sensitivity.

It was an excellent idea of the management of the Vienna Philharmonic to invite the Berlin Philharmonic. A refreshing novelty was introduced and the overworked Vienna Philharmonic's schedule was alleviated. The performance by von Karajan of Brahms' German Requiem with Fischer-Dieskau as soloist was an unforgettable experience, even though the Felsenreitschule is not the most ideal frame for this work, which needs the closeness of a hall.

Contemporary music, partly American, partly European was programmed. Karajan represented the Europeans with Theodor Berger, Gottfried von Einem, and Honegger most successfully. Mitropoulos acquainted us with works by Barber, Schuman, Robert Mann, Morton Gould, and Schuller. Many world famous names were among the guests. Kubelik, Szell, Sawallisch, Keilberth, Boehm shared the conductor's podium, conducting the Berlin and Vienna Philharmonic. Instrumentalists such as Milstein, Haskil, Schneiderhan, and Gulda appeared. There are in addition the concerts in the Hall of the Mozarteum, by the Mozarteum Orchestra with Marzendorfer and Paumgartner, the concert at the cathedral and the performances of "Jedermann," which still draws capacity audiences to the cathedral square, two dramatic offerings at the State Theatre, the classes given by Oscar Kokoschka, and the summer courses of the Mozarteum. In the little city of Salzach, during four weeks there is a selection of art that one cannot find in a world metropolis during an entire year.

DAGMAR SCHMEDES

## LONDON

■ The opera season ended with an unexpected, unprecedented, and richly deserved success — the first stage performance in London of Stravinsky's "The Rake's Progress." The success was unexpected both because of the notorious conservatism of the opera-going public and because the transparency of the music is so great that the many who dislike modern music and usually won't admit it can easily persuade themselves that one has only to see "The Rake's Progress" to see through it. But at the Sadler's Wells Theatre this summer, every note of the music seemed to speak to the audience. The response to the comedy, and the

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tragedy, was as quick and intense as the discussion at the intermissions; and the response at the box office was overwhelming. This success is unprecedented because never before can an opera by a great contemporary composer have been premiered in a capital city by an amateur company. The New Opera Company, to which the Sadler's Wells Theatre generously opened its doors for a week, is based on the Cambridge University Opera Group and only acquired its more professional title and its wholly professional orchestra for this short London season.

The success was richly deserved on two counts: in the first place, the musical qualities of the performance were astonishing. I have no difficulty believing those who have confessed that they were more deeply moved by the New Opera production than by the highly professional Glyndebourne production two years ago. Despite uncertainties of technique (which were unobtrusive), almost all the interpretations were "felt," through and through. How much better this is than the technically efficient, all-in-the-day's-work kind of performance that means nothing musically, least of all in a work so subtly and exactingly expressive as "The Rake."

Raymond Hayter's Nick Shadow was superb, and, as I discovered on returning a second time, Kenneth Bowen's Rake grew to equal it. Brian Trowell's production was most understanding, and 22-year-old conductor Leon Lovett achieved a total effect that would have done great credit to someone with twice his experience. And although the musical efforts of the company alone were sufficient to warrant the success of the venture, the opera itself is, in propitious circumstances, a theatrical "hit" of the first order, quite apart from its astounding musical invention. The success of the New Opera Company's production is yet another sign that before very long "The Rake" will have completely triumphed over those who misunderstood, or willfully misrepresented, Stravinsky's achievement.

■ After the New Opera Company's season, the Sadler's Wells Theatre was host first to the Ballet Rambert, which gave a short season (during which they revived, among other things, the excellent "Fête Etrange") prior to their China tour, and then the American Dance Company of Jose Limon. Limon himself has been highly praised by the ballet critics.

■ By custom, the only orchestral music in London during the summer is at the nightly Promenade Concerts at the Albert Hall, which attract immense and enthusiastic crowds but which, even at their best, achieve no more than barely adequate performances of the classics and of the largely undistinguished moderns on their very lengthy programs. It was good to escape from the musical vacuum of London at this time to the Summer School at Dartington Hall, where for three weeks there are nightly orchestral and chamber concerts that achieve an average standard much higher than that to which London concert life accustoms us at any time.

This year Stravinsky was guest of honor, and two concerts of his music (including the Dumbarton Oaks Concerto, the Cantata, and the Septet) were conducted by Robert Craft. The composer, who spent a fortnight as a private guest of the School, was rapturously acclaimed by the large audiences. Besides the two special programs of his music, the concerts included other works of his, and two performances of "The Soldier's Tale" (with spoken parts) concluded this miniature festival. Other memorable events were the performances on the lute and guitar by the very talented, young Julian Bream, the two programs, ably conducted by John Carewe, of music by young twelve-tone composers (including Luigi Nono, Richard Bennett, and Maxwell Davies), and the piano trios played by The Haydn Trio. These performances were in marked contrast to the Hollywood Quartet's very uneven playing of the classics. On the other hand, American music was well represented through the presence at the school of two American composers, Stefan Wolpe and Elliott Carter. The latter was in charge of the composition class during the last fortnight.

DAVID DREW

## GERMANY

■ The main topic of this year's Bayreuth Festival is the new production of "Tristan and Isolde," and the two great questions are: does Wolfgang Wagner's direction mark a definite break with the new, i.e., the abstractionist, course of Bayreuth's postwar performances; is Wolfgang Sawallisch, its 32-year-old musical director, really the foremost conductor of his generation?

Even if one recalls that Wolfgang's former productions of "Lohengrin" and "The Flying Dutchman" were not of the radical austerity of those of his brother Wieland, the plain conventionalism of his new "Tristan" came as a complete surprise, if not a real disappointment. It was bad enough that Wolfgang could not make up his mind whether to choose a realistic or stylized approach, and even worse to watch his unskilled use of Bayreuth's fabulous lighting resources. But most dispiriting was the return of those awful "operatic" gestures and singing poses that one had thought banished from our stages once for all.

The question is whether Bayreuth has been initimidated by the fierce protest of some influential people (and some of its "angels") against the atrocities of Wolfgang's "Meistersinger" production (which reappeared, in slightly revised form, in this year's repertory, with Otto Wiener and Elisabeth Grümmer as newcomers to the roles of Sachs and Eva). The announcement of a public voting for the works to be staged next season is a further demonstration that Bayreuth is obviously sacrificing its artistic principles to the public opinion of democratic decisions by majority. A somewhat dangerous policy, let it be said!

Wolfgang Sawallisch's much publicized debut at Bayreuth—as the youngest conductor who ever appeared in the Bayreuth pit—has been vastly overrated by some critics. His was undoubtedly a scrupulous, well-worked-out interpretation, the clear and rational conception of which was obvious in every single bar; numerous details of the score stood out in beautiful plasticity, and in matters of meticulousness Sawallisch may indeed not be easily matched by any other "Tristan" conductor. And yet, and yet. . . . His was a boy's "Tristan," who is deeply afraid of showing his emotions. Perhaps Sawallisch represents in this emotional aloofness his generation, but


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to me he seemed singularly unsuited to a score such as this. After all, "Tristan" is the incarnation of a romantic opera, and to scale down its passion is to drain its lifeblood.

The singers in this new production were Birgit Nilsson, Grace Hoffmann, Wolfgang Windgassen, Gustav Neidlinger, and Arnold van Mill—a team of differently distinguished artists, none of whom stirred one more than skin-deep.

■ As I was unable to attend the Munich world premiere of Hindemith's new opera, "The Harmony of the World," I followed its radio-transmission with a vocal score. Again as in his "Mathis der Maler" Hindemith himself speaks through his protagonist, the German astronomer and astrologer Johannes Kepler, who lived during the first half of the 17th century. He discovered the laws of the planetary movements, and all his human striving aimed for the inclusion of man into the eternal and universal harmony of the spheres.

Against the background of the Thirty Years' War, Hindemith's libretto conjures up a broad panorama of the fascinating era, with historical persons such as Emperor Rudolf II, Wallenstein, and the reliably sketched members of the Kepler family, as well as purely fictitious figures representing one or another prototype of the time. The opera develops in a succession of single scenes shifting from one place to another (some of them simultaneously played), rather than as a tightly constructed dramatic action. It confronts Kepler with many different characters, trying to lure him from his path, to exploit the results of his researches to personal advantage, or to oppose him openly. Vividly as they emerge from the libretto, they serve merely as foils for Kepler's inner progress towards the acceptance of death as man's only means to become a part of the harmony of the spheres. The work concludes with a truly grandiose baroque apotheosis, representing the stars' orbit with every person of the opera reappearing as a planet.

The work is heavily loaded with theoretical discussions; indeed as one of the most thought-provoking operas it must rank next to Pfitzner's "Palestrina," with which it has much in common. That this makes for no easy listening is clear. It requires a good deal of concentration from the listener, lest he be lost for great stretches in plain boredom. It is a thoroughly German opera and I have already heard foreigners complain of the nebulosities of the libretto, which is written, by the way, in rather crude verses that evoke medieval woodcuttings.

The score is more convincing in its purely formal aspects than in the musical invention it shows; indeed, the formal richness of it is quite amazing. It shows Hindemith in full possession of the means of his craft, and the contrast of ever changing patterns does much to relieve the strain of this operatic treatise. It must be said, however, that his preference for contrapuntal devices makes it an ordeal to understand his text, which is not made easier by his brassy instrumentation, which stands half way between Bruckner and Reger. The choral writing is rather dull at the beginning but gathers in momentum towards the end, especially in the magnificent and glorious passacaglia of the finale. The vocal lines, which are sharply characterized according to the individual roles, provide ample opportunities for beautiful singing (which is more than can be said of most of the other operas recently premiered). The whole work grows steadily in stature after the intermission (which occurs after the second of five acts). Alas, inspiration is rather thin, and one remembers those tunes that Hindemith admittedly borrowed from historical sources.

The musical qualities of the performance, which opened the Munich Opera Festival, were of a very good standard throughout, though my prejudice against Hindemith as conductor has not been lessened through his interpretation of his work. Josef Metternich's Kepler was of tremendous vocal power, as were Richard Holm's Wallenstein and Keith Engen's Rudolf II. About the visual aspect of the performance, which was directed by Rudolf Hartmann and designed by Helmut Jürgens, critical opinions were somewhat divided. HORST KOEGLER

## STOCKHOLM

■ Until last year presentation of operatic works over Radiotjänst, the Swedish Broadcasting Company, was limited to well-known records or a special broadcast of some work from the repertory of the Royal Opera House of Stockholm.

Last year, however, the Radiotjänst appointed Bernhard Sönnerstedt to be in charge of all opera activity.


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Mr. Sönnerstedt, the baritone famous in England and on the Continent, as well as in Sweden, for his recitals and recordings, has demonstrated his thorough knowledge of opera in eleven opera broadcasts. The remarkable thing is that all eleven were productions of the broadcasting company itself, using its own orchestra and other resources. The wide range of operas included some of the popular "classics" such as "Traviata" (in which the young, internationally known soprano Margareta Hallin sang a perfect Violetta), "Cosi fan tutte," and "Tosca," as well as a complete and skillful performance of Rossini's charming "La Scala di Seta," the first performance in Scandinavia.

On the other hand, it is clear that the management considers the performance of contemporary operas a primary aim. Six of the operas produced this season were the work of contemporary composers, and it seems that these produced the best results. Bruno Maderna from Milan was guest conductor of what can only be described as a perfect interpretation of Dallapiccola's tragic and thrilling "Il Prigioniera," with Barbro Ericsson, Uno Ebrelius, and Erik Saeden.

"The Wedding Trip," a short comic chamber opera by the Danish composer Svend Schultz, was given a masterful production by Palle Brunius, who is the chief director of all Radiotjänst theater productions. In the cast of "The Jumping Frog," by the young American Lukas Foss, were Olle Sivall, Bernhard Sönnerstedt, Kerstin Meyer, and Arne Wirén.

Radiotjänst has also decided to commission a new work from one of the contemporary Swedish composers each year. The first, presented this season, was the chamber opera "The Crane Feathers," by Sven Erik Bäck. It was received with great interest.

Two other examples of the diversified repertory were Darius Milhaud's "Opéra minutes," "L'enlevement d'Europe" and "Theseus." A considerable number of these operas were conducted by the capable Stig Westerberg. Radiotjänst is to be congratulated on this ambitious program, which has already aroused admiration in foreign radio circles.

ERIC DIEFENBRONNER

## STRATFORD (ONTARIO) MUSIC FESTIVAL

■ The third season of music (July 31-Sept. 6) at the Stratford (Ontario) Shakespearean Festival showed an increase in attendance, a fair measure of artistic achievement, and some obvious weaknesses. Highlight of the Festival was the North American premiere of Benjamin Britten's opera "The Turn of the Screw," given seven performances—five of them under the composer's direction—by the English Opera Group.

Since the biggest problem at Stratford is inadequate facilities for music, it was to be expected that the Opera Group should find itself at a disadvantage. Even so, the first performance was highly successful. Britten's score, making clever use of 13 musicians, built up skillfully (in effect, a slow turning of the screw) to the spine-tingling climax. It was an appropriate setting for Myfanwy Piper's concise libretto, admirably adapted from the James story and no more enlightening in context.

The cast included Jennifer Vyvyan as the Governess, Peter Pears as Quint, Arda Mandikian as Miss Jessel, Judith Pierce as Mrs. Grose, the housekeeper, and Michael Hartnett and Olive Dyer as the two children, Miles and Flora.

"The Turn of the Screw," not likely to be heard soon in the United States, except on records, since the Opera Group retains all performing rights, closed the Festival. In this last performance its potential was realized. The singing actors were completely at ease. Britten's orchestra, composed of Toronto musicians, had compensated for acoustics, and the opera unfolded with balanced smoothness to the dramatic climax.

In previous years orchestral programs had been cause for much disappointment. This was largely remedied at the third Festival by use of the Canadian Broadcasting Corporation Symphony Orchestra from Toronto. Had it not proved too large for the hall, all would have been well—at least at the first two of four concerts.

Heinz Unger, German-born conductor and one of the best on this continent, conducted the opening event, with soprano Lois Marshall as soloist in Richard Strauss' Four Last Songs. A superlative interpretation of Strauss' "Death and Transfiguration" quite outranked recent performances here by local and visiting orchestras. It combined the rare qualities of freshness and faithfulness to the composer. To crown the evening there was the gigantic struggle of Carl Nielsen's Symphony No. 4, "The Inextinguishable," a work now associated here with Dr. Unger.

The second concert, under Walter Susskind, permanent conductor of the Toronto Symphony Orchestra, was highlighted by the CBC Orchestra's vitality and virtuosity in Bartok's Concerta for Orchestra. Baritone John Boyden, a native of Stratford, was soloist at the third concert, conducted by Geoffrey Waddington, director of music for the CBC.

The newly-appointed conductor of the Ottawa Philharmonic Orchestra, Thomas Mayer, closed the symphony season with the assistance of violinist Betty-Jean Hagen as soloist. The program was an ambitious one that found Mr. Mayer's considerable talents wanting when it came to getting it properly prepared in the limited rehearsal time at his disposal. Miss Hagen's interpretation of the Walton Violin Concerto was notable for its assurance, purity and richness of tone, penetration, and technical virtuosity.

Prime examples of vocal artistry were contributed in two song recitals by Peter Pears with Benjamin Britten at the piano. Mr. Pears' singing is of the sort that leaves the listener free of all worries about intonation, phrasing, style, clarity and interpretation. Britten was the singer's equal in satisfying piano accompaniment.

Performers at the jazz concerts included Count Basie and his Orchestra, with vocalist Joe Williams; Billie Holiday and her Trio; the Ron Collier Quintet and pianist Norm Amadio; the Teddy Wilson Trio; and the Gerry Mulligan Quartet. A special, single jazz concert brought Duke Ellington and his orchestra back to Stratford with "Such Sweet Thunder," a suite of Shakespearean impressions inspired by the Duke's previous visit to Stratford.

Among the problems facing the Festival Foundation are the appointment of a musical director and a planned program that may hope to build the Music Festival as the drama has been built. To date the only decision is that there will be another music season next year.

JOHN KRAGLUND

## ITALY

■ This year's Busoni piano competition at Bolzano, the ninth of a series uninterrupted since 1949, proved particularly rewarding. Never before had so many young talents appeared to contend for the greatly coveted prizes, of which the first, half a million lire in cash and appearances with ten leading Italian orchestral organizations, is very desirable indeed. The International Jury, with prominent musicians from all countries (among them Mario Castelnuovo-Tedesco and Silvio Scionti from the U.S., the Swiss composer Wladimir Vogel, the pianist Nikita Magaloff), had a hard time, first to choose from 40 entrants 28 worthy of second hearing and then to select from these the nine most promising youngsters who were allowed to present themselves for final examination.

After long discussion the first prize was unanimously awarded to the 16-year-old Argentinian Martha Argerich, whose show of phenomenal technique and a rare and genuine musicianship delighted the judges. Second, third, and fourth prizes were all awarded to pianists from the U.S., Ivan Davis, Jeanne Dowis, and Jerome Loewenthal, respectively. The high level of preparation of the Americans was evident, as was the calm and poise with which they mastered their difficult tasks. Two other Americans, Marion Zarzeczna and Philip Evans, received special honorable mention; both of them are Fulbright scholars studying with the well-known master Pietro Scarpini at Florence.

■ On Sept. 22 the Florence Symphony Orchestra, known also as the "Orchestra of the Maggio Musicale," sailed from Naples for New York to begin a two-month tour of the U.S. It is the first time that a full-sized Italian orchestral body has visited the American continent, and one hears that the event is eagerly anticipated overseas. Most appearances in large and small cities are fairly sold out, and prospects of being received with enthusiasm, especially by Italo-American sectors of the nation, are bright everywhere.

The organization of the extensive tour was not accomplished without difficulty; many musicians objected to the grueling trip, during which they will give 60 concerts, performing every night after exhausting journeys, often of several hundred miles a day. Replacements had to be found for members whose age or health would not permit the strenuous schedule. There was also some discussion of the allowance for daily living expenses during the trip. But ultimately every problem was ironed out, and the western hemisphere is going to hear and applaud one of Italy's finest and most representative orchestras.

The tour begins the first week of October at Staten Island and ends with an important appearance at the United Nations' headquarters at New York. East and West, North and South will be visited, as well as Toronto and Vancouver in Canada. Maestro Carlo Zecchi, the conductor, will be assisted by two younger colleagues, one of whom, Franco Mannino, will appear also as pianist. Other soloists are the excellent concertmasters of the orchestra, Antonio Abussi, violinist, and Piero Grossi, cellist. Programs will present mostly Italian music, from composers of the early 17th century to Verdi, Puccini, and Respighi. It is to be regretted that, probably due to lack of rehearsal time, no important contemporary Italian works have been scheduled for performance.

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# SCHOOL NEWS

By GID W. WALDROP

## FACULTY APPOINTMENTS

■ Dean Robert A. Choate of Boston University's school of fine and applied arts has announced the following faculty appointments: Jules Wolffers as chairman of the college of music. Mr. Wolffers will also continue to serve as the school's radio and television program coordinator and as director of the preparatory department. A contributing newspaper music critic, Wolffers is also contributing editor and New England correspondent for the MUSICAL COURIER; Paul G. Preus as assistant dean of the Boston University school of fine and applied arts; Maria de Varady, noted Hungarian musician and voice teacher, to the voice faculty; Gregor Piatigorsky, world-famous cellist, to the string faculty. In a move to create a new Arts Center program at Boston University Dr. Max Kaplan, formerly of the University of Illinois, will head the Research and Information Center for the Arts.

■ New faculty members for the UCLA music department are pianist-composer Leo Smit and Professor Shigeo Kishibe of the University of Tokyo, an outstanding Japanese musicologist, who will conduct a graduate seminar in Oriental music. Four other new faculty members are Edwin H. Hanley of Columbia University, lecturer; Dr. Paul J. Revitt of Crane College in Chicago, instructor; Roy E. Travis, The Mannes College of Music, New York, teacher; and Miss Maryo Van Deman, Pasadena City College, instructor.

■ Maria Ezerman Drake, director of the Philadelphia Conservatory of Music, has made the following new appointments to the Conservatory faculty: Roman I. Sawycky, formerly director of the Ukrainian Music Institute of New York City, and Antin Rudnytsky, a graduate of the University of Berlin. Both appointments are to the piano faculty.

■ Alfred Mirovitch, pianist, teacher, and editor, has accepted an engagement to teach at the Boston Conservatory of Music beginning the fall term of 1957, according to an announcement by Albert Alphin, director of the Conservatory.

■ Reorganization plans incidental to making prominent musical organizations a part of the new University of Hartford have effected changes in titles and positions at the Julius Hartt Musical Foundation. Moshe Paranov, former director, has been named president of the Foundation and of its two schools, and Stephen Langton was elected vice president for business administration. Samuel Berkman was elected vice president for educational administration, and Nathan Gottschalk assistant to the president.

■ The Florida State University school of music, Tallahassee, Florida, has announced the following faculty additions: Lilla Belle Pitts, guest professor of music education; Anna Kaskas, professor of voice; Dr. Jack Swartz, associate professor of music education; Richard Lee Collins, assistant professor of voice and director of opera; and Wilfred G. Mears, instructor in music education.

■ The Metropolitan Music School, New York City, has announced the addition of Molly Jonas Wermer to its vocal staff, and Sophie Solotaroff and Irving Heller to the piano staff.

■ New faculty members and their courses at The Mannes College of Music are as follows: Leonard Shure, piano; Joseph Braunstein, history of music; Raphael Bronstein, violin; Werner Torkanowsky, violin; Robert Brennand, double bass; John Barrows, French horn; Marinka Gurewich, voice; Ludwig Donath, opera stage direction; Peter Pindar Stearns, composition; and William J. Mitchell, Jack Chaikin, Allen Forte, and William Sydeman, techniques of music.

■ The New York College of Music, Arved Kurtz, director, announces the following new faculty appointments: Thurston Johnson, the American violinist, joins the violin faculty in the place of the late Yascha Fishberg. Mr. Johnson has also been appointed conductor of the school's symphony orchestra, a post filled for some years by Siegfried Landau, whose concert commitments now prohibit his continuing his leadership at the College of Music. Other faculty members are Martha Bixler, who joins the recorder and ear-training faculty, and Eldon Bailey, member of the New York Philharmonic, who will teach percussion.

MRS. A. F. HUTZEL *presents keys to Sigma Alpha Iota's Scholarship Lodge to* DR. JOSEPH E. MADDY, *president of the National Music Camp.*

## Sigma Alpha Iota Foundation Builds Scholarship Lodge

The most recent of numerous philanthropic activities sponsored by the Sigma Alpha Iota Foundation came to fruition in midsummer with the dedication of the Sigma Alpha Iota Scholarship Lodge at the National Music Camp, Interlochen, Mich. Mrs. A. F. Hutzel of Ann Arbor, the fraternity's national treasurer and a director of the Foundation, officiated at the dedication ceremonies on July 28. Also representing the National Executive Board during the week-end festivities were Mrs. Paul J. Gould, North Olmsted, Ohio, national second vice-president, and Miss Grace Carlson of Chicago, national chaplain. Dr. Joseph E. Maddy, president of the Camp, accepted the fraternity's gift with deep appreciation, dedicating it to provide scholarships for women music students at the camp.

The $6,500 grant for building the lodge at Interlochen was announced during the fraternity's national convention last summer by Glad Robinson Youse, at the close of her term as chairman of the Sigma Alpha Iota Foundation Board. Mrs. John B. Davison, present Foundation Board chairman, reported that construction began in March and it was opened for occupancy at the July 28 dedication.

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### Free Music Courses for the Blind

The Lighthouse Music School, 111 East 59th St., New York City, offers free courses to the blind in all musical subjects, instrumental, vocal, and theoretical. All applicants are invited to register now.

### Radio Lectures on Bach

A series of 18 lectures on "Bach and His Music" by Prof. Russell H. Miles of the University of Illinois music faculty, noted authority on the organ works of Bach, has been accepted by the National Association of Educational Broadcasters for presentation by its 79 member stations at colleges and universities throughout the country.

### Cleveland Summer Opera Workshop Closes

The Summer Opera Workshop of The Cleveland Institute of Music closed with four highly successful performances on July 29, 30, Aug. 1 and 3 under the direction of Frederic Popper of New York, assisted by Elsa Findlay of the Institute faculty.

"Riders to the Sea," the one-act contemporary opera by Vaughan Williams was of special interest, and a new feature for the Institute was presenting the productions in arena style, "in the round." Members of the Workshop performed Act II of "The Marriage of Figaro" and excerpts from Act II of "The Magic Flute" by Mozart, Act I of "Fledermaus" by Johann Strauss, and a scene from Verdi's "Falstaff." Miss Findlay designed the costumes and Louis Muchy and John Hornung designed the sets.

### New President for Phi Beta

At the recent annual meeting in Chicago, the National Executive Council of Phi Beta National Professional Fraternity of Music and Speech regretfully accepted the resignation of Edna Wallace Johnston, national president, and unanimously elected Katherine D. Wilford, West Salem, Ore., to fill Mrs. Johnston's unexpired term. Mrs. Johnston was compelled to resign due to health and family obligations.

MRS. KATHERINE D. WILFORD, *new president of Phi Beta.*

Appointments announced at the Council meeting include: Martha Jane Stone, Lexington, Ky., national director of extension; Ellora Miller, Los Angeles, national director of honors; and Gaile Groves Guggenbuhl, Bronxville, N. Y., national director of speech conventions. Phyllis Curtin, Yaltah Menuhin, and Phi Beta's national music advisor, Ethel Peyser, have been elected to the Fraternity's list of national honorary members.

## STUDIO NOTES

■ Samuel Margolis, an eminent figure on the New York music scene, and only teacher of Metropolitan Opera baritone Robert Merrill, has been appointed to the faculty of Boston University College of Music. Starting Oct. 7 Mr. Margolis will hold master classes and give individual lessons each Monday, continuing with his present schedule of teaching in his New York studios during the rest of the week. Auditions for a special scholarship open to voice and opera students at the University will be held in New York City and in Boston. Students under the Margolis guidance may work towards a master's or doctor's degree in voice and opera. Stars of the Metropolitan Opera, New York City Opera, La Scala (Milan), and other important lyric theaters here and abroad, as well as celebrated concert artists, are currently on the Margolis studio roster.

■ Rose Raymond announces the successful completion of her Summer Course and Workshop, attended by pianists and teachers from many states. Two recitals highlighted the series; artist-pupil Pearl Amster was heard in a program of Bach, Beethoven, Liszt, and MacDowell works, and Miss Raymond's own concert programmed compositions of Mozart, Scarlatti, Schubert, Chopin, Beethoven.

■ Charles G. Reading, New York teacher of voice, paid homage to the memory of his teacher, the unforgettable Giuseppe De Luca, Aug. 26 on Harry Fleetwood's program "Music through the Night," over station WRCA. The hour-long memorial consisted of recordings and first hand reminiscences of the illustrious baritone's splendid career. The program took place on the anniversary of De Luca's death, Aug. 26, 1950.

■ New York teacher of singing Solon Alberti has just returned from a swing around the west. A crowded teaching schedule of sixteen days marked his sixth summer series in Houston, Texas, under the sponsorship of Lilian Cooper, prominent vocal teacher of that city; a three-week session at the University of Utah (his 9th season), where for the past six summers he has been director of the Teachers' Workshop at the University was another high point of the teaching tour. Back in New York City, Mr. Alberti resumed his teaching at his regular studio and began his 26th year as organist and director of music at the Park Avenue Christian Church.

■ Edith Lang, soprano, previously under the vocal guidance of Chicago teacher Sonia Sharnova, has been engaged for the third season at the Hamburg Staatsoper. A Fulbright Award winner, Miss Lang will be heard as the Empress in Strauss' "Frau ohne schatten" and as Elizabeth in Verdi's "Don Carlos."

■ Artists from the studio of Mme. Miriam Janowski who will score in fall engagements are Irving Zummer, tenor, making his debut with the Community Orchestra under the direction of Leon Stein; and Harold Brindell, tenor, listed for solo recital at the Blackstone Hotel with accompanist Marc Levry, Israeli composer and conductor.

■ The American Theatre Wing's Professional Training Center is increasing courses for vocalists by the addition of a singers' clinic, with Lehman Engel as "diagnostician." Analyzation of vocal style in classic and popular song forms plus professional consultation and individual guidance on material and preparation will be available to student-singers.

### New Program for Cleveland Schools

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augurate a combined program of closer cooperation in music as the result of a new working agreement ratified by the boards of trustees, it was announced today by Dr. John S. Millis, president of Western Reserve University, and William C. Treuhaft, president of the Cleveland Institute of Music.

Under the plan, which begins this fall, both schools will continue to operate as independent institutions, with a liaison committee to consider matters of joint concern and to carry out the working agreement.

The combined program will make available the Institute's applied music faculty to Western Reserve University students, and liberal arts courses required of Institute students will be offered by the University. In the future, joint faculty appointments are contemplated, and interchange of students, faculty, and courses in the areas of music theory and music history is anticipated. All music students will be urged to cooperate in recitals and concerts sponsored by both institutions. However, for the present, each school will continue to sponsor musical organizations.

Full development of the cooperative agreement will be possible when The Cleveland Institute of Music's new building in the University Circle area is completed. Chairman of the Western Reserve University department of music is Edward G. Evans, Jr. Ward Davenny is director of the Institute of Music.

### Aspen Director to Europe

Norman Singer, who was recently appointed for his fourth consecutive year as executive-director of the Aspen Music Festival and dean of the Aspen Music School, flew on Sept. 30 to Europe, where he will make arrangements with several European artists for participation in the Aspen Music Festival next season.

"The 1957 season was the most successful the Schoiol and Festival has ever had," Mr. Singer announced. "Over 350 students from all over the United States and many foreign countries attended the 9-week session to study with the outstanding faculty gathered there. Present plans include limiting the size of the School somewhat under last year's enrollment."

Mr. Singer reported a total concert attendance over the summer of 30,000, "a remarkable number to have come 'for music's sake' to this legendary silver-mining town 8,000 feet high in the Rockies."

### NASM Annual Meeting Set

The Palmer House in Chicago will be the scene of the thirty-third annual meeting of the National Association of Schools of Music on Nov. 29-30, 1957. Leading the sessions will be E. William Doty of the University of Texas, president of the Association. Burnet C. Tuthill, Memphis College of Music, is secretary.

Heads of more than 125 member schools will be present. Participating in the discussions will be such men as Howard Hanson, Eastman School of Music; Earle V. Moore, University of Michigan; Harrison Keller, New England Conservatory of Music; Karl Kuersteiner, Florida State University; and Raymond Kendall, University of Southern California.

Interesting features on the program will include a demonstration of a device that affords visual and graphic indication of the tuning, dynamics, and quality of musical tone by Dr. Earle Kent, Research Division of C. G. Conn, Ltd., a brass symposium conducted by James Nielsen of Oklahoma University, and a Chicago Symphony Orchestra program which the members will attend as guests.

On the opening day curricula reports and new member schools will be presented by the chairman of the Commission on Curricula, Earl V. Moore, of the University of Michigan.

# BROADWAY MUSICAL THEATRE

**By Bob Holton**

**CAROUSEL** — New York City Center, Sept. 11 thru Sept. 29.

A *new* column for the MUSICAL COURIER, but we begin with a musical already familiar to both Broadway and film audiences, "Carousel." The roster of names appearing in this current revival (by the N.Y. City Center Light Opera Company) reads like the credits for a TV spectacular. The list *is* impressive, but it is "Carousel" itself that still delights and thrills, endears and endures—so chief credit rightfully goes to the music, book, and lyrics of Rodgers and Hammerstein.

The production is distinguished by the performances of Barbara Cook (perhaps the best Julie ever), Howard Keel (though he tends to perform at a constant level, not realizing the complexities of Billy Bigelow), Bambi Linn, Kay Medford, and the ingratiating Victor Moore, who makes one laugh and cry, all in a single instant. Julius Rudel's musical direction was masterful (but the tempi were those of Rodgers and Hammerstein rather than the personal preference of the versatile Mr. Rudel).

The casting of Marie Powers as Nettie and Pat Stanley as Carrie is, to be gentle, questionable. Russell Nype (Mister Snow) and James Mitchell (Jigger) handle their assignments admirably, but neither is ideally suited to the original concept of his role. These faults can be considered petty, as there are *many* moments that surpass any other "Carousel" production I have seen. The choreography, direction, staging, and costuming are excellent.

Audience reaction (generally overlooked when reporting): *most favorable.*


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**By GRACE WHITE**

MAY L. ETTS, *newly elected president of of the Associated Music Teachers League of New York. Miss Etts is widely known as a Guild adjudicator and teacher of Guild Diploma and Prize winners. An associate of Guy Maier, she has conducted classes for teachers in North and South Carolina, Virginia, Tennessee, Florida, Colorado, Pennsylvania, and each summer in Steinway Hall.*

*Left,* JUDITH HIGER *of Seattle receiving her Guild Diploma from adjudicator* WILLIAM O'TOOLE, *with her teacher,* MRS. LEE MCDONALD, *looking on. Judith received* $100 *scholarship from the Seattle Guild and* $120 *from the American Federation of Teachers.*

## Houston Guild Chapter

One meets everybody in Texas at the famous Shamrock Hotel and Mrs. F. R. Mahr, who has been chairman of the Houston Guild chapter for ten years talked to the MUSICAL COURIER there. Houston is really part of Guild history, having started in the early 1930s. Now there are two centers and auditions continue for a month.

"The Guild does more than anything else to keep the interest of the teen-ager, giving him both one-year and long-range goals," said Mrs. Mahr. She is a teacher who keeps up her own practicing and usually goes to New York in the summer for the Edwin Hughes Class. She is immediate past-president of Houston MTA and attends state and national conventions. She was asked about how many Guild students attend concerts and if it is helpful for them to do so.

"Oh, yes, indeed. A student's interest is almost invariably awakened when he attends a good concert. He practices with more understanding. Practically every school student hears the Houston Symphony Young Peoples' programs, but the concert situation is different—very few pupils attend. The two obstacles are TV and homework. It is marvelous that pupils accomplish even what they do."

Mrs. Mahr has Guild meetings for discussion of classification, programming, and procedures. "It is important that the teachers understand that the requirements in the Guild Syllabus are minimum. For instance, a pupil may know a Bach piece in his second year, but it is far better to classify him as 'elementary' than 'intermediate.' The more advanced classification will become too difficult if he is promoted prematurely. It is also far better to enter a pupil with four or seven pieces well played than to attempt the ten-piece program poorly prepared. The Guild has a suitable goal for each pupil and it is the business of the teacher to select the right amount of material as well as the appropriate grade."

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**Rosemary Clarke,** of Florida, a pupil of **Edwin Hughes,** has been appointed to the faculty of University of Dubuque, Iowa. **Bruce Simonds** will conduct a Piano Repertoire Class at Turtle Bay Music School starting Oct. 24. **Gibner King** will give his Voice Accompanists' Course also at Turtle Bay. **Bernard Kirshbaum** has been appointed to the faculty of Long Island Institute of Music in Flushing, N. Y.

**Inez Hudgins,** Guild chairman of Ridgewood, N. J., attended the International Congress of Organists in London and toured in Scotland and France. **Adelaide Anderson Wayne** presented seven pupils at the Boise Hotel in a concerto program. **Elizabeth Anne Shatto,** Paderewski Medal and Scholarship winner of Guild teacher **Clara D. Madison,** was the attraction for the annual guest day of the music club in Columbus, Texas. **Dorothy** and **Sidney Morrow** of Brooklyn presented **Ellen Berger** and **Philip Klein** each in a recital in the early summer. **Dorothy Noble Lord,** Guild chairman of St. Louis, invited **Dorothy Ziegler,** director of Opera Workshop at Washington University, to speak for the September Guild meeting.

**Kenneth Newbern,** formerly pupil of **Walter Charmbury** at Rollins College and winner of Artist Diploma large cash prize from the Guild, presented his opera in New York. **John Philips,** another Artist Diploma winner from Rollins, received the Premier Prix at Ecole Normale in Paris.

**LaSalle Spier** of Washington presented his pupils **Hilda Offerman, Paul Wendehack,** and **Peter Wolf** in the Phillips Gallery in summer recitals. **Rose Raymond's** name was unintentionally omitted from the list of Guild teachers who gave summer courses for teachers in New York. **Inez Bull** announced the Ole Bull Festival in Ole Bull State Park, Penna., Oct. 5.


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# THE DANCE

By ROSALYN KROKOVER

■ The New York dance season got off to an elegant, and also very hot, start at the Metropolitan Opera House Sept. 8. The temperature was pushing 90 that Sunday evening, and the inside of the auditorium was something ordinarily encountered in a gymnasium. One shudders to think of what the dancers went through. As for the audience, black tie was far from its mind. The dress was white shirt sleeves, as desperate men began to disrobe.

The Royal Ballet supplied the amenities with "Sleeping Beauty." There is no greater ballet or greater ballet score; and with Margot Fonteyn dancing Aurora, plus a production as beautiful as can be seen in the Western world, there could be no complaints. The cast was largely familiar, though the conductor, Hugo Rignold, was new. He was having trouble with an obviously under-rehearsed orchestra. Otherwise there was joy on stage and joy in the audience.

Dame Margot was never more elegant. Her balance and poise in the "Rose Adagio" was one phase of ballet at its most perfect. Michael Somes, not the most accomplished of dancers but a handsome figure and a considerate partner, handled his role of the Prince with authority. The technically assured Lilac Fairy was Svetlana Beriosova, and the two brilliant Blue Birds were Rowena Jackson and Brian Shaw. Jackson's lightning swift turns are breathtaking. The corps de ballet was handsome and well trained. And Frederick Ashton as Carabosse, all over the stage, had his usual romp.

Considerable interest was attached to John Cranko's new ballet, "Prince of the Pagodas," which had its premiere Sept. 18. This is a full-length, three-act, fairy-tale ballet with an original score by Benjamin Britten, sets by John Piper, costumes by Desmond Heeley, and lighting by William Bundy.

As the first full-length, neo-Petipa ballet ever created in England, one was disposed to wish it well. Unfortunately it turned out to be an elaborate, pretentious bore. The libretto, with elements of Brother Grimm, King Lear, and Rigoletto, lacked point. Little real choreographic invention was present. Although there were some pleasant moments, most of the ballet moved along in an obvious and unimaginative manner. The elaborate, expensive sets and costumes ended up being reminiscent of a big Radio City production. As for the score, it was slick and brilliantly orchestrated, and it also had some exotic Oriental touches in the Kingdom of the Pagodas section, but its content was pretty thin. Leading roles were danced by Beriosova, David Blair, Pirmin Trecu, Ray Powell, Leslie Edwards, and Julia Farron.

Frederick Ashton's "Birthday Offering," seen in America for the first time this season, was a less ambitious and much more charming piece of work. Set to music by Glazounoff, it was composed to mark the twenty-fifth anniversary of the Royal Ballet. It is a plotless ballet in the Russian tradition, and it offers a series of lyrical dances from solo to ensemble. This is a *dancing* ballet; it poses no emotional complications, and it gives the dancers a chance to exploit a flowing line. The audience loved it. Some of the company's best dancers were engaged in "Birthday Offering": Fonteyn, Nadia Nerina, Jackson, Beriosova, Anya Linden (who has ballerina possibilities), Annette Page, Maryon Lane (a strong dancer who, in other roles, makes an accomplished soubrette), Somes, Shaw, Alexander Grant, Philip Chatfield, Blair, Desmond Doyle, and Bryan Ashbridge.

"Petrouchka" is not new to American audiences, but the Royal Ballet's current production is. The company has attempted to recreate, as nearly as possible, the Diaghilev production of 1909. Serge Grigoriev and Liubov Tchernicheva, both resident in England and both veterans of the great days of Diaghilev, were called in for consultation. Fonteyn was assigned the role of the Ballerina, Alexander Grant danced the title role, Peter Clegg the Blackamoor, and Frederick Ashton the Showman.

And yet, with all the care and lavish detail bestowed upon the company's "Petrouchka," the results were not altogether convincing. It is hard to pin down the trouble, for Fonteyn danced beautifully, Grant provided a quite sensitive Petrouchka and Clegg was a swaggering Blackamoor. Perhaps the dancers themselves were too un-Russian. Those nice English boys and girls who thronged the stage were too polite and well-bred. There was no feeling of the soil, of peasants and assorted, lusty gentry out for a good time at the fair. And, above all, there was little of the cosmic quality of "Petrouchka," wherein the clown transcends himself into a symbol of downtrodden humanity, where the Ballerina is a symbol of unfeeling stupidity, where the Blackamoor is a symbol of brute power. The company played it more as a pretty story. And the orchestra, which could not begin to handle the score, was no help.

One other new ballet must be mentioned, Kenneth MacMillan's "Solitaire," set to an original score by Malcolm Arnold, with decor and costumes by Desmond Heeley. "Solitaire" has a thin thread of plot running through it —something about a girl who wants to be a complete member of society, is partially accepted, but never quite makes the grade. The story line, however, is secondary to a series of dances of varying kinds. MacMillan is an extremely talented choreographer, full of ideas, but he also is, at the present stage of his development, an eclectic. He takes from here and there; but at least he has enough creative force to make something of his own from the elements he uses. In a way he is the English counterpart of the French Roland Petit, though MacMillan's approach is on a higher plane. "Solitaire" was all too obviously intended as an audience-pleaser. It is cute, provides plenty of humor, and in reality it has little to say. But it most decidedly is the work of a young man who, when he finds himself, should develop into one of the major choreographers. The brilliant Anya Linden, in the lead, has looks, is a complete technician, and has a lovely lyric line. Maryon Lane was adorable in a soubrette role. Others in the ballet were David Blair, Pirmin Trecu, and Ronald Hynd, plus members of the corps.

Excellent performances of some old favorites filled out the first two weeks —"Swan Lake," "Sylvia," "Les Patineurs," and "Coppélia." Still to come are two new productions—"La Peri" and "Noctambules." Something about them next issue.


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